
THE ART SCHOOL ETHOS ACROSS CULTURES: UK AND CHINA

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Abstract

This research investigated the culture and identity of art and design institutions through making comparisons between British and Chinese independent art schools and art schools in multidisciplinary universities, and the cultural contexts behind these art schools in the two countries.

The study employed a semi-structured and open-ended qualitative interview approach, and adopted cross-national research as a framework. Mergers between independent specialist art and design institutions and multidisciplinary universities in the UK and China were examined as a starting point to make the comparison between the two types of art schools. Thirty participants from independent art schools, art schools within large universities, and other non-art and design faculties in universities both in the UK and China were interviewed. The analysis of the qualitative interview data was informed by certain concepts such as culture and identity.

The thesis explored the concept of culture in two different senses. The first sense of culture, uncovered in the interview data, matched the “organisational culture” found in the organisational studies literature. The thesis used this concept of culture as a framework to evaluate the organisational culture in independent art schools and art schools in large universities. The second, more productive, meaning of the word culture drew on the Western European and Chinese history of ideas, particularly Romanticism, which had its own manifestations in both Western and Chinese cultures. In this sense, the concept of culture was adopted to investigate and compare the history of art and design higher education, through an analysis of terminology such as “art”, “craft” and “design” in the two countries, and their origin in the Western romantic ethic summed up in the idea of bohemian ethic and the Chinese traditional romantic culture of Neo-Taoism.

As a consequence of this analysis, the identity of art and design schools became clear. The concept of identity found in organisational management, which refers to Soenen and Moingeon's five-facet model of collective identity, informed the data analysis. The identity of art and design schools can be encapsulated in another productive term developed through the thesis: the concept of the "real art school". The "real art school" is an intangible concept that relates to the core belief and deep value in the art school identity: the bohemian spirit. It does not matter whether the school is independent or merged. As long as it has a sense of this bohemian identity, then it is a real art school.

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Chapter 1: Introduction

Rationale and Aim

This thesis contributes to studies of art and design higher education. It does not focus on the sphere of art pedagogy or the history of how art is taught. It investigates art schools' ethos in terms of their culture and identity in the time period from the middle of 19th century to the early 21st century in the UK and China. It also draws on ideas in the pre-modern period to investigate how traditional arts ethos and changes of cultural history influenced art schools' culture and identity. The thesis will not include future propositions for art schools yet the cultural ethos of period studied could, to some extent point out where art schools are heading in the future.

To investigate art schools' culture and identity, the thesis compares British and Chinese cultural history of art, craft, and design activities as well as education in the pre-modern and modern period, organisational culture and collective identity of independent art schools and art schools in universities, and romantic traditions in the UK and China which act as deep beliefs and core values of art schools' identity. Organisational culture and collective identity theory in organisational management literature were used as theoretical frameworks to explore the distinctive character of art schools.

My educational experiences and personal interests led to me researching this area. Before I started my PhD study in 2011 in the UK, I had gained my bachelor's degree in an independent art school and my master's degree in an art school that merged into a multidisciplinary university in China. These experiences in the two types of art schools engaged my interest in mergers between independent art schools and multidisciplinary universities and the differences between the two types of art schools. Besides, I had a particular interest in British cultural history in arts and

chose British history in art and design higher education as a topic of my MA studies. I found that the history of art schools and the effects of the mergers in the UK and China have not been much studied systematically. The resources that exist are Quentin Bell (1963) and Stuart McDonald's 1970s work on the history of art and design schools and arts education in the UK, Lisa Tickner's 2008 research on the 1968 Hornsey student protest, John Pratt (1997)'s book on the mergers of independent institutions with polytechnics, and some institutional history books in the Royal College of Art (Frayling, 1987; 1999; Cunliffe-Charlesworth, 1991), School of Art and Design in Nottingham Trent University (Jones, 1993), and other art schools in the UK, and new resources on art schools' history such as Hywel James' 2016 work. Xiyang Yuan's 2003 and Ruilin Chen's 2006 books on the history of modern art and design higher education are the main resources in this area in China. Art schools such as Academy of Arts and Design in Tsinghua University have their own institutional history books. There are also many unpublished reports and archive materials that could complement the uncompleted history.

So, I deliberately planned to study in an art school that had been merged with a university in the UK and decided to complete research comparing British and Chinese independent art institutions and art schools in multidisciplinary universities. However, having done the work in just over four years, I found my research had led me to conclude something deeper than just comparisons between two types of art schools in the UK and China. What I studied was the culture and identity underlying both types of art schools. So I used the comparisons as a way to achieve my aim and investigated the deep beliefs and core values which make art schools "real art schools".

The "real art school" is a concept that appeared in my interview data and relates to a final question in my thesis: whether there are "real art schools", or not. The "real art school" is an intangible concept that has existed in people's minds both in the past and present, pointing towards the identity of art schools as well as

reflecting the character of the art schools that people experience, believe in, and argue to be “real”. As it is a term that has existed for some time, during which cultural and organisational changes have taken place, the concept also points to what makes a “real” art school today. To some extent, the discussions in this thesis all work to reveal this real art school concept.

The Research Methodology

To conduct this research, a semi-structured and open-ended interview approach seemed to be the most appropriate method of study. I used this method to find out the meaning behind the participants’ personal experiences in terms of the starting point of this research: mergers between independent art schools and universities, and to answer the key research questions in terms of how and why the integration of art and design schools and higher education institutions happened and developed; how traditional culture and philosophy and culture that was introduced by another country affected the development of art, craft, and design activities and education; what art schools’ organisational culture is and how the universities’ mainstream organisational culture affect it; what art schools’ collective identity is.

I used a principle of “opportunistic or emergent sampling” (Patton, 2002, p. 240) to select participants and to find the meaning behind appropriate people’s experiences. Participants with sufficient authority, such as decision makers, art and design insiders, were chosen based on their backgrounds, knowledge of the mergers and experiences in art and design higher education. I started with 4-6 participants, and then they recommended other participants. That means the sample was emergent during the process of gathering data. I ended up with 30 participants in total, five from independent art and design institutions, 19 from merged art and design schools in universities, and six taken from non-art and design departments within universities respectively in the UK and China. I will discuss my methods and samples in detail in chapter 2.

To simplify the name of these art and design institutions, in the thesis I use “art schools” to indicate Higher Education units that offer art, decorative art and design subjects. My interviews showed that art and design people in the UK customarily call schools that have both arts and design subjects “art schools”, whether they are independent or merged into universities. Similarly, in China, both people in the art and design circle and non-art and design circle call schools that have arts and design subjects “Mei Shu Xue Yuan” (美术学院) sometimes shortened to “Mei Yuan” (美院). This literally translates as “academies of fine arts” but the implication is actually “art schools”. The Chinese word “Yi Shu” (艺术) which I will discuss during the thesis literally translates as “art” and is equivalent in usage to “arts” in English, and the literal translation of “Mei Shu”: “fine art” has the sense meant by the English usage of “art”. Moreover, there is a sense of intimacy both between “art schools” and “Mei Yuan” – they share a sense of nostalgia in art people’s feelings, to remember and to inherit the characteristics of earlier art-based schools. Based on this small equivalence, “art school” as a short name for art and design institutions both in the UK and China is appropriate in this thesis.

The study also used a cross-national research approach as a framework to understand and compare art, craft and design higher education and the socio-cultural contexts behind this arts education in the UK and China. Art, craft and design higher education were examined as cross-national subsets, while China and UK were investigated as contexts rather than in their entirety. In terms of this contextualisation, a context-dependent societal approach was adopted. Different socio-cultural, economic, political and educational contexts worked as supporters and indicators of the similarities and differences in the culture and identity of British and Chinese art schools.

The Research Context: Art School Identity and Culture

As investigating the culture and identity of art schools has been my goal, the concepts of culture and collective identity are significant to the thesis and my exploration of them gives it its structure. The concept of culture is used in two very different senses. One is the limited sense of the organisational culture of art schools and the other, which is broader, is British and Chinese cultural history, particularly the development in both cultures of a “romantic” ethic and its role in art, craft and design activities and education. For the concept of identity, I drew on ideas from Soenen and Moingeon’s five facets model of identity theory in organisational management to explore the collective identity of British and Chinese art schools in the two cultures informed by equivalent romantic traditions that also had similarities in some cultural features.

I discuss the cultural history in British and Chinese art, craft and design activities and education in chapter 3 and 4. The reason I devoted two chapters to examine this cultural history is that it forms the foundation and contexts of the main findings of my research. The deep beliefs and core values of art schools, their organisational culture and collective identity, reflect the culture in which they have grown up. Throughout time, this culture of the UK and China have shaped the art schools to become what they are today. Comparing similarities and differences between the history of the two countries’ art, craft, and design schools exposes their roots in the past and potentially their trajectory into the future.

The account of this history has two sections. Chapter 3 describes the terminology of the concepts of “art”, “craft” and “design” from their origin in the pre-modern period to the modern period. The development and interrelationship of these terms embodies the evolution of cultural history in arts activities, and education. Chapter 4 describes how the terms “art”, “craft” and “design” developed and changed in the context of modern arts higher education in the UK and China from

the 1840s to the early 21st century. This account of the modern sense of the terms reflects how modern art, craft and design higher education was shaped by influences of social changes and from the complex relationship between them, and how cultural exchange in the modern period affected modern art, craft and design education in a Western European tradition and a Chinese tradition. To be more specific, for the discussion of the cultural history in terminology of art, craft and design in chapter 3, I explored literature both in the UK and China to examine similarities and differences among the development of art, craft and design, their changing status, and their tangled relationship. So the historical aspect of the thesis has two parts to it: a traditional part and a modern part.

Art, and craft in the UK and China have had a long history, which included similarities, special cultural details and has its roots in the pre-modern history of both countries. Traditionally, “art” in the Western European culture and its corresponding term “Yi Shu” in Chinese culture had similar meanings as skills and craft, though the time periods in the two nations were not concurrent. Examples of these can be seen as the Seven Liberal Arts and Sciences in the UK, which focused on skills in scholarship and learning, and the Six Arts in China, which engaged in the skills of rites and the realms of higher learning. Art then gradually gained an aesthetic meaning both in the UK and China, although the time periods were not the same. Art started to have aesthetic meaning in the 17th century in the UK and the Western European countries. From the 16th century to the early 19th century, fine art was concerned with aesthetics. While in China, although in the Eastern Zhou Dynasty (770 B.C.-221 B.C.) “art” had something to do with decorative activities, the main purpose of this decoration was to serve “rites”. Then around the Tang Dynasty (618-907), “rites” was excluded from the meaning of “art”, and “art” gained a subcategory which contained aesthetic experiences. In addition, craft in the UK and Western European countries (before the High Renaissance period around the 16th century) and its corresponding term Gong Yi in China (before Han Dynasty, 202 B.C. -220) meant everything “made”, and had a high status. Then because of the rising status of fine art in the UK and painting

in China, the status of craft and Gong Yi declined during the Renaissance period in the West and the Han Dynasty in China.

The modern sense of art, craft and design were outcomes of modernisation and its cultural consequences in the UK and Western European countries from the 19th century. In China, they were not only outcomes of Western modern culture, but hybrids of Chinese and Western cultural collision. China did not use the modern term “design” before the 1840s. Design, as well as the modern sense of “art” and “craft” were introduced to China from the West around the 1840s when the Opium Wars happened and the “gate” of China was forced open. UK and China both experienced the separations and confusions between the modern senses of “art”, “design” and “craft”. In the UK, although there was controversy over the time period when fine art was differentiated from craft, the modern concept of fine art and the modern concept of craft came to mean different things gradually from the 16th century to the 19th century. Then in the early 20th century, the modern concept of design became divorced from craft. Before the separation, there was misunderstanding and confusion between the meaning of craft and design in the UK because of the unstructured relationship between them. The confusion between craft and design also happened in China because of the collision between its traditional culture and the imported Western culture. This history of the terminology of art, craft and design in the UK and China stems from traditional culture in the UK and China and then points to the influences of modernisation and globalisation.

This leads to the discussion in Chapter 4 of the second phase of modern cultural history in art, craft and design higher education in the UK and China - from the middle of the 19th century to the early 21st century. Based on the changes of emphasis on art, craft and design in the history of art and design higher education in the UK and China, the two countries both experienced several stages. In the UK, the country started its modern art, craft and design higher education by setting up the Schools of Design to boost national industry and manufacture and compete

with other European countries from 1837 to 1853. Then its focus switched to art and painting and these Schools of Design were developed into art colleges. Due to the influences of the Arts and Crafts Movement during the last decade of the 19th century, importance was attached to modern craft higher education in the UK. The concept of craft and design was mixed up until the modern concept of design was separated from craft in the 1920s and design was focused on in the UK. In 1946, the UK established its first higher educational diploma in design: National Diploma in Design (NDD). It was replaced by an integrated art and design degree: Diploma in Art and Design (DipAD) based on a series of educational reports. Then in the 1970s-1980s, British art, craft and design higher education evolved into the next stage, merging into multidisciplinary universities. These mergers gave art and design higher education a potential of multidisciplinary environment and produced two forms of art schools: independent ones and merged ones.

In China, the original master and apprentice system was replaced by a new art/craft education from the 1840s when the “gate” to the country was forced open by the Opium Wars. This art/craft education was a combination of Chinese traditional art and craft tradition and Western new technology subjects, not a real art higher education in a modern sense. Due to the deep-rooted painting tradition in China, fine art education in China was established in the early 20th century before modern craft and design higher education appeared influenced by British and West European culture. Later, from the early years of the 20th century until the 1970s, China began to distinguish between modern craft and design education in successive waves of influence from Western European culture. From the 1980s, China comprehended the concept of modern craft and design, influenced by Western European culture especially the Bauhaus, and modern craft and modern design education co-existed before it reached its most recent form. Following the example of the merger of the first design school with Tsinghua University, many universities established art and design provision to produce an integrated art and design higher education by the end of the 20th century.

Equivalent to the arts educational mode in the UK, this kind of merged art school became a new form of art institution and pointed to an interesting subject: comparison between independent and merged art schools.

Chapter 5 takes the other sense of “culture”, organisational culture, as a theoretical framework to compare independent and merged art schools and investigate their deep beliefs and values. The concept of organisational culture indicates that there are basic assumptions of deep values and beliefs in an organisation which are shared by its members. These deep values and beliefs, as a foundation of the organisation, guide its members’ feelings, thinking and behaviours and hence mark out the organisation as distinct from other organisations.

Organisational culture has three levels based on the degree of visibility of their elements, from artefacts which can be seen, heard, and felt, to the organisation’s espoused belief and value that are promulgated by the leader of the organisation, to the deepest level of organisational culture that transforms the first two into “common sense” of the organisation - its stable taken-for-granted beliefs and values (Schein, 2010, pp. 23-33). Following these three levels of organisational culture, I analysed my interview data in terms of the cultural differences and similarities between independent and merged art schools.

Compared to the independent art schools, art colleges in multidisciplinary universities have some unique features of organisational culture due to the influences of the organisational culture of the universities. First, artefacts at the first level of organisational culture were changed by mergers. For example, the physical environment of art schools, art students’ style of clothing, behaviours, and language were changed. Based on the interview data, before the mergers took place, some students in the Academy of Arts and Design in Tsinghua University, and the School of Art and Design, Nottingham Trent University usually wore fancy or outlandish clothes, behaved unconventionally, and tended to speak

their minds. However, the mergers gave them more discipline and the art students gradually changed their style of clothing and behaviour and resembled students from other non-art departments. The consequence of these changes is that art schools “do not feel like art schools but feel like part of the universities” (participant: Carol Jones). If the mergers were not properly done, some art schools were even diluted after merging with universities. The mergers may also influence art schools’ reputation¹. The universities’ reputation may both add improve or undermine the art schools’ reputation. The merged art schools’ reputation relies both on the schools’ and the universities’ reputation. Second, in the middle level of organisational culture, art colleges in universities may be restricted by the universities’ scientific research system and research assessment system. These university systems do not suit art and design higher education, as art and design subjects and creativity do not suit measurement by scientific methods. Lastly, the culture of art school was assimilated into the university culture due to the strong cultural influence of the universities. However, as a result of the “art mentality” in art schools, their deep culture and ethos cannot be easily changed but may be subsumed in the universities’ organisational culture.

There are also pairs of counterpart features in the independent and merged art schools’ organisational culture. The first pair at the surface level is the seemingly poor financial state of independent art schools and financial support that merged art colleges attract from the universities. Secondly, independent art schools are to some extent isolated environmentally and academically while merged art schools have a wide and high multidisciplinary platform as a result of gaining access to the universities’ resources and collaborations. The third counterpart is the two types of art schools’ administration that is in the middle level of their organisational culture. Administration in independent art schools is sometimes unstructured and people-orientated which could run the risk of nepotism and

¹ However, the thesis is not a study of reputation. Although in the five aspects of the identity framework which I used to investigate art schools’ central beliefs and values, attributed identity embraces the idea of reputation, the thesis is not a study of reputation. In chapter 5, it is used as an evidence to explain merged art schools’ organisational culture at the surface level.

inefficiency, while management in merged art schools is relatively structured and system-orientated which could bring equilibrium and efficiency to the culture of art schools. This leads to an essential counterpart concept at the deepest level of the two types of art schools' organisational culture, freedom and structure. Freedom gives power to art schools but freedom without a proper structure in independent art schools might not offer a good educational experience. Structure sometimes means restrictions but what it could also cause is a self-imposed restriction in the merged art schools. Balance is needed between this pair of concepts and there is a substantial sense of freedom in both types of art schools, which makes them "real".

These comparisons between organisational culture of the two types of art schools in the UK and China showed that, although some aspects of their organisational cultures seemed different because of the influences of university culture on the merged art schools, no evidence found could show that the merged art schools did not share the same basic assumptions, the same deep beliefs and values as those art schools which were independent from universities. Organisational culture can be seen as the context for collective identity, both deriving from the same beliefs and values. This connection between an organisation's culture and its identity means these beliefs and are an integral part of the identity of art schools.

This leads to the other fundamental concept in this thesis: identity. Identity is a concept that relates to areas of sociology, philosophy, psychology and anthropology and defines the central characters of a person or an organisation. The thesis is not a study of a person (self-identity) but a study of certain type of organisations. To study the identity of an organisation, some concepts such as visual identity, corporate identity and organisational identity are relevant. There are also some other related concepts within the domain of business identity, such as, corporate images, corporate reputation and corporate communications (Balmer, 2001, p. 251). As discussed in chapter 6, the visual aspect of an

organisation's identity is not within the sphere of this thesis. The relationship between the rest of the concepts related to identity is that identity can be achieved through communication and communication creates images and reputation (Gray and Balmer, 1998, p. 696). In these concepts, corporate image, which is relatively short-term as a transitional impression that outside audiences get of an organisation, and reputation, which is more stable and long-term, appear to be relevant to explore the outsider's perception of the art schools in my thesis. In addition, organisational identity, which refers to an organisation's central, distinctive and enduring characteristics, seem to be relevant to study the reality of what goes on inside art schools. However, as discussed in detail in chapter 6, due to the unclear and ambiguous relationship between these concepts within the domain of business identity, I drew on ideas from a collective identity theory (Soenen and Moingeon, 2002, p. 17) that combines organisational identity, corporate identity and its related areas corporate images and reputation to investigate the art schools' ethos.

By using ideas from Soenen and Moingeon's five facets model of identity, I explore what outsiders think art schools are, in Chapter 6, and how the insiders perceive the art schools in Chapter 7. Soenen and Moingeon's five facets are attributed, professed, experienced, manifested and projected identity. Attributed identity groups the short-term and long-term ideas of corporate image and reputation. It is used to analyse the outside perception of art schools. Experienced identity, professed identity and manifested identity are what the organisation's members experience, believe and profess about the organisation's inside reality. Experienced identity is the deepest level of organisation's collective identity, the central, enduring and distinctive characteristics of the organisation that its members experience and believe. Manifested identity can be seen as the organisation's historical identity, stable characteristics that made it what it is now. Professed identity is what the organisational member say about the organisation based on their experiences, beliefs about the organisation in the past and present. Experienced, manifested and professed identity helped me to explore the insiders'

ideas about art schools. Projected identity mediates between the outside perception and inside reality of the organisation as organisational members present what they believe the organisation is, and affect how outside audiences think about it. This aspect of identity is also discussed in chapter 6 as a solution to improve art schools' outside perception.

Chapter 7 uses the categories just introduced to understand an aspect of the identity of art schools that emerged from the interviews – the idea of the “real” art school. The category seemed to encapsulate significant elements of the professed, experienced and manifested identity of art schools and is present in their projected and attributed identity. To explore this “real” identity of art schools, I followed the lead provided by the “bohemian” concept that one of my participants mentioned, suggesting that a “real” art school must have some kind of “bohemian feeling” in its deep belief and core value. This caused me to examine the cultural history of the UK and China to inspect the equivalent romantic traditions that informed this deep belief and core value of art schools' identity. In this, I drew on Campbell's (2005) description of a romantic “ethic” that underlies the spirit of modern consumerism, which provided me with a key set of analytic categories with which to structure what I discovered in my interviews.

It became clear that this “bohemian” concept might mean one thing in speech and something else in academic writing. A participant might not have the same sense of a word like “bohemian” that I found in the academic literature and I understood there were limits to the degree to which I could assume all the ideas associated with the bohemian tradition of romanticism were present in the interviewees references to it. However, it was appropriate to use such statements as a starting point for this analysis because the word “bohemian” pointed to the presence in the discourse of the art schools of those ideas that underlie the analysis of academics such as Campbell.

This romantic ethic of bohemianism in British cultural history is a modern phenomenon that was identified first in Paris in the 1840s and then it spread to the UK and other cities in Europe and North America. It is a social embodiment of romanticism. It is a spirit that values pleasure rather than utility and its members were mainly “poor” artists who came from affluent middle class families. This bohemian ethic provides legitimation for art schools and their form of education. In merged art schools that are influenced by the university’s organisational culture, it combines with entrepreneurialism to produce a new creative class: neo-bohemians. This combination of bohemian ethic and bourgeois work ethic supports and legitimates modern art and design higher education.

The Western romantic ethic of bohemianism has an analogue in the Chinese Neo-Taoist tradition, that developed after Taoism in the Weijin, Southern and Northern Dynasties (220-589) and is the representative of Chinese romantic culture. Among the factions of neo-Taoism, the “Weijin Personages” and the “Seven Sages of Bamboo Grove” are comparable to European bohemians. Like them, they came from wealthy aristocratic families and had political status. Their artistic activities and unconventional, uninhibited behaviour sought individual value and existence in revolt against feudal and Confucian ethic and rules. Although this romantic culture of neo-Taoism is equivalent to the romantic ethic of bohemianism, there are also many differences between them due to different traditions and cultural history in the UK and China. Consequently, the detailed comparison of these two cultural phenomena in the thesis points to the reasons and backgrounds of some differences between British and Chinese modern art and design education.

Contribution to British and Chinese Art and Design Higher Education

This thesis focuses on two sorts of art schools in the UK and China: independent ones and ones that are part of multidisciplinary universities. It contributes to

studies of cultural similarities and differences between the two countries and of the two modes of art schools. It would be reasonable to assume that both the two types of art schools and the two types of national culture would be very different, but actually the research has shown that in some ways they are similar.

In terms of comparisons between the cultures of the two countries, although the UK and China representing Western and Eastern cultures respectively have distinct features and unique cultural traditions, British and Chinese culture have some similarities in their histories in which their art schools' cultures are rooted. As discussed earlier in this chapter, the connotations and development of terminology, such as "art" and "craft" had analogies in the pre-modern period in both countries. In addition, the UK and China both have a "romantic" culture which has informed their art schools' ethos. Bohemians represent the romantic ethic of bohemianism in the UK. The Seven Sages of the Bamboo Grove represent the Neo-Taoist romantic tradition in China.

In terms of their modern cultural history, China's culture was shaped by British and West European culture to a great extent, via more violent means like the Opium Wars of the 19th century. This forced China to start its modernisation earlier than it might otherwise have done and to accept the sense of global modern culture that was dominated by Western culture. Due to these cultural influences, the modern culture and art and design higher education in the two countries has tended to become closer. Due to these parallels in the pre-modern period and modern period, the concept of the "real art school" works both in the UK and China.

However, there are still differences in the culture of art schools in the UK and China. The central assumption of the "real art school", bohemian factors or an equivalent romantic ethic, does not have the same power in the UK and China. As I will discuss in chapter 7, China not only has bohemian factors in its art schools, due to global cultural influences, but also has an equivalent romantic tradition,

Neo-Taoist romanticism. However, compared to bohemians in Western culture, the story of the Seven Sages of Bamboo Grove, which represents the Neo-Taoist ethic, does not include extreme methods of expression and revolt against the ugly and brutal social reality, due to the introverted nature of Taoism and the restrictions of the Confucian philosophy. So, in Chinese art schools, the factors of bohemian ethic, Neo-Taoist philosophy and the Confucian rules exist at the same time. Yet, this does not mean art schools in China are not “real art schools”, as the real art school is not a bohemian school, but a school that has bohemian features.

In terms of the comparisons between the two types of art schools, they have some counterpart features in their organisational culture that will be discussed in chapter 5. First, being absorbed into universities could bring art schools more financial support compared to independent art colleges. Second, merged art schools have opportunities to create a multidisciplinary platform and vision in the university, while independent art schools might be, to some extent, isolated environmentally and academically. Furthermore, art schools in universities have structured administration while management in independent art schools can be people-orientated and unstructured. This could result in another pair of features: more structure in merged art schools but more freedom in independent art colleges. However, on the one hand, freedom is not always good as it once brought chaos to art schools. In addition, structure is not always negative either. It sometimes offers rationality and efficiency to art schools. On the other hand, it turns out that self-imposed restrictions created a feeling of reduced freedom in the merged art schools.

Besides these four features, the biggest differences between merged art schools and independent art schools is that the merged art schools are influenced by the university culture while their art school ethos is buried. However, my interview data shows that art and design subjects and art and design schools naturally have a tendency to express themselves and their culture. This “art mentality” and “bohemian factors” at the deepest level of art schools’ culture and identity make

the merged art schools “real art schools” as well. The merged art schools do not lose their culture and freedom just because they have become part of a university. On the contrary, the university culture that influences the merged art schools makes the culture of art school mixed and diverse. So, it does not matter if an art school is part of a university or remains independent. As long as it preserves the beliefs and values of bohemian romantic ethic by experiencing, behaving, believing and presenting it in certain way, there are no big discernable differences and are both real art schools.

Chapter 2. Methodology

This chapter presents the methodology and framework used to conduct my research. It is a culture study in the overlapping areas between humanities and social sciences according to Shearer West's figure of relationships between disciplines areas in humanities and social sciences (2013, p. 5). As a cross-national research, which compared art schools in the UK and China, from many aspects the research proves itself to be comparable. The study also adopted a semi-structured and open-ended qualitative interview approach. Interviewing is an appropriate way to find "meanings" underlying the participants' personal stories and experiences in terms of the mergers in both the UK and China.

In this chapter, I will first explain the foundation of the study. Second, I will examine the framework of cross-national research to show the comparability of the UK and China's art schools. Then I will discuss the benefits of using interviews as a main method and the researcher's role in doing qualitative interview research. Finally, I will focus on the analysis process and the key themes I took away to structure the content of the thesis.

Foundation of the Study

This section fits my research into Michael Crotty's framework about the basic elements of research process to demonstrate the foundation of my studies. The basic elements of any research process consists of methods, methodology, theoretical perspective and epistemology (Crotty, 1998, p. 2). The relationship between them is that methods are the techniques or procedures to collect and analyse data related to the research questions. Methodology is the strategy and a plan of action, which dictates the choice and use of methods, linking the choice and use of methods to the desired outcomes. The theoretical perspective is the philosophical stance that lies behind the methodology, and provides a context for

the process and grounds its logic and criteria. Epistemology is a theory of knowledge, which informs the theoretical perspective and thereby informs the methodology (*ibid*, pp. 2-3).

Crotty did not include ontology as part of the research process. In his opinion, ontology is “a study of being”, and focuses on “what is”, “with the nature of existence, with the structure of reality as such” (*ibid*, p. 10). In the Middle Ages, the ontological debates were “between realists and nominalists” and were concerned with the “extramental reality, or irreality of ‘universals’” (*ibid*, p. 11). In more recent times, the ontological debates were “between realists and idealists” and focused on the “extramental reality, or irreality, of anything whatsoever” (*ibid*, p. 11). Crotty thought ontology would sit alongside with epistemology and inform theoretical perspective if it were included into the framework of research process that he introduced. This is because each theoretical perspective points out two things: “what is” (ontology) and “what it means to know” (epistemology) (*ibid*, p. 10). In Crotty’s opinion, ontological debates were not relevant to analysis of research process. So, ontology can be dealt with individually without “complicating” the framework of research process (*ibid*, p. 12). Since Crotty’s view makes sense, I did not figure ontology into the framework I adopted.

I used Crotty’s representative sampling of each category (*ibid*, p. 5) to fit my own research and made a figure (Figure 1) to imitate Crotty’s terms schema, demonstrating the logical process of my research. The process went from epistemology to theoretical perspective, methodology and methods. It could also be turned upside down as pointed out by Crotty (*ibid*, p. 13) and this sequence from methods to epistemology would seem a logical progression as well as reflecting a researcher’s normal thinking processes.

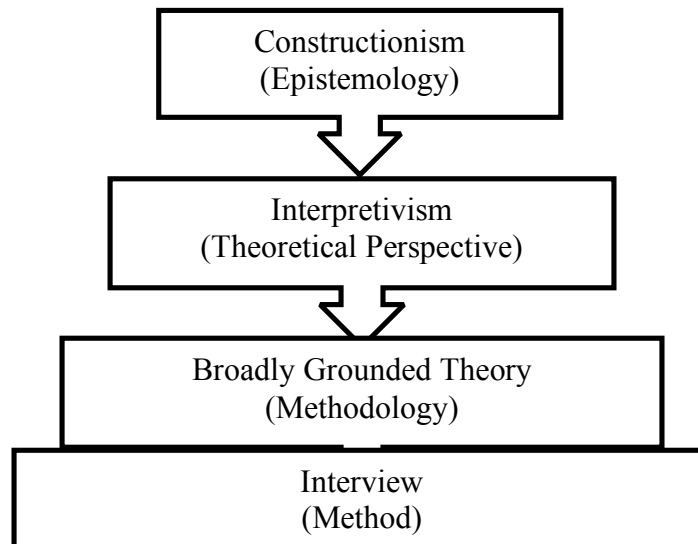


Figure 1: The logical process of my research

At the epistemology level, it naturally led me to constructionism. The view of constructionism according to Crotty was that human beings construct the meanings by engaging with the world they interpret. The world held no meanings before there were “consciousnesses on earth capable of interpreting the world” (*ibid*, p. 43). So, the mind is where the meanings come from. In terms of my research, I adopted a qualitative approach, which was about interpretation and meaning, and it was the meaning for “somebody” and the meaning developed through “some social interactions” in “some place” at a “certain time”. It was not fixed and not objective, and the meaning was not discovered but constructed. In addition, as Crotty stated: “different people may construct meaning in different ways, even in relation to the same phenomenon (*ibid*, p. 9)”, it is significant to find out and compare in what ways people in the two nations (UK and China) constructed meanings in the mergers of art and design institutions and in the development of art and design higher education.

Then to fit into Crotty’s next three levels, my research was first within the interpretivist theoretical perspective, which looked for “culturally derived and historically situated interpretations of social life-world (*ibid*, p. 67).” Qualitative

research and quantitative research was not listed in Crotty's schema in the methodology column. Crotty explained that to divide research into qualitative or quantitative or both qualitative and quantitative was not problematic. My research used a qualitative approach. Grounded theory had informed my study in terms of supporting the procedures of interview data analysis and developing a theory of the "real art school". It was "broadly" adopted, as it emphasised on the generation of theory directly from data (Strauss, 1987, pp. 22-23) rather than from literature and contexts. However, as discussed in detail in chapter 2, the concept of "real art school" emerged from interview data but also was complemented by contexts of romantic ethics in the UK and China. In the last level, (qualitative) interview was chosen as my principle method for data collection. Furthermore, to analyse the content of different kinds of data, which included interview transcripts, original archive documents, relevant books and papers, historical and documentary method, and comparative method were also adopted. To compare art schools in the UK and China, a cross-national research which will be discussed in detail in the next section, was used as a framework.

Cross-national Research as a framework

This section demonstrates a cross-national comparative research I used as a framework to structure my research. I will first focus on different types of approaches to cross-national research that were classified based on different aspects and focuses of it. I will then examine the comparability to conduct this cross-national research, which includes comparability of the nations, equivalence of samples, of institutional stages, of concepts and of interview questions.

A broad definition given by Joseph W. Elder (1976, p. 210) is that cross-national research is "an approach to knowing social reality through the examination for similarities and differences between data gathered from more than one nation." This definition simplifies different levels or units of comparison to that emphasised by Hopkins and Wallerstein (1967). Hopkins and Wallerstein

distinguished between “pluricultural and plurinational studies” and then, under the term of plurinational studies, they further distinguished between “cross-national studies, multinational studies and international studies” (*ibid*, p. 210). As I adopted cross-national study as a general research framework regardless of the levels or units of comparison, the rest of the terms and their relations were not primarily considered in my study. I will fit my research into the following different types of approaches of cross-national research to analyse the structural reality of my studies.

Different Types of Approaches of Cross-national Research

Joseph Elder (*ibid*, p. 210) identified three different approaches to cross-national social reality based on whether the researcher is prone to emphasise similarities or differences. One is an approach that focuses on cross-national similarities and cross-national comparability. The second focuses on national uniqueness and cross-national contrasts. The last focuses on cross-national subsets and limited cross-national comparability. This is similar to Linda Hantrais’ idea to select national cases based on whether the researcher was more interested in analysing similarities or differences (2007, p. 10).

In terms of my study, I focus on analysing the mergers of art schools and polytechnics/universities both in the UK and China. Those are the similarities of a subset of British and Chinese art and design higher education within the two nations’ social systems. Hence, certain aspects of Elder’s first and third approaches were adopted: that was, cross-national similarities in the first approach and cross-national subsets in the third approach. However, through this starting point of similarities, to analyse my primary interviewing data, both similarities and differences of British and Chinese art and design higher education as findings emerged from coding and obtaining the same themes from interviews both from the UK and China.

Besides Elder's approaches, Melvin L. Kohn used a different way to classify cross-national research based on different intent and the function of the nation in the research (1987, p. 714). The four types of cross-national research are "those in which nation is object of study; those in which nation is context of study; those in which nation is unit of analysis; and those that are transnational in character" (*ibid*, p. 714). In my study, two nations, the UK and China, were not investigated as entireties but were studied as contexts. The mergers of art schools and large organisations and cultural history in art and design higher education in the UK and China were considered as subsets within the two nations' social systems. So, according to Kohn's classification, I employed the type that nations were contexts of study.

This context is known as contextualisation in Linda Hantrais' research. Hantrais (2007, p. 4) believed contextualisation was a major component in cross-national comparative research. Contextualisation is an in-depth understanding of social, cultural, economic and political contexts of a particular society or nation. It is central to the three approaches that Hantrais classified about the cross-national comparative research based on the nation's cultural context. They are universalist approach, culturalist approach and societal approach (*ibid*, pp. 2-7)

The universalist theory suggests "culture or context free", meaning the uniqueness and differences of socio-cultural, economic, political and educational contexts of the nations are unimportant (*ibid*, p. 4). The reason is that the universalist believed "generalisations could be made from the observation of social processes in a given society, culture or nation" (*ibid*, pp. 4-5). They assumed generalisations, which they produced, to be universally applicable, and denied the social, cultural, economic and political diversity internationally. The universalist approach of cross-national research emphasised similarity and convergence and is often used as a means of testing theory applicability in a national level. It ignores specific contexts and treated cultural factors as "exogenous variables" (*ibid*, p. 5).

At the other extreme, according to Hantrais (*ibid*, p. 5), the culturalist claims that social reality could only be properly understood within the context in which it occurs, and the findings could not be generalised because they are restricted by spatial and temporal factors. Culturalist approach of cross-national research focuses on national uniqueness and particularism, as well as cross-cultural contrasts or differences. In this approach, generalisation would hardly be achieved. Its relationship with contextualisation is that culturalist approach was “context bound”. The context is an object of study in its own right. In other words, this approach focuses on the uniqueness of each national context but only for context’s own sake and does not pay close attention to generalisations and similarities (*ibid*, 2007, p. 4).

The above two approaches are both limited in result as Hantrais argued that all cross-national comparison aimed to “demonstrate the effect of national context on the object of study”, but it also had the purpose of making generalisations from theoretical models and hypotheses that the researcher was seeking to test empirically (*ibid*, pp.6-7). To avoid the extremes of universalism and culturalism and to combine the strongpoints contained in these two different approaches, societal approach which is “context dependent” (Hantrais, 2007, p. 4), is used to identify general factors within social systems which could be interpreted with reference to specific contexts. The context is serving as an explanatory tool to obtain generalisations of the cross-national subsets.

Due to the existence of the contexts, the differences and uniqueness of different nations are also significant. Certain social phenomenon is rooted in national specificity and is part of the process or system, such as the equivalent mergers between art schools and universities in the UK and China are rooted in British and Chinese cultural contexts respectively. Their different contexts produce both differences and uniqueness. So, I used societal approach to conduct a cross-national research in art and design institutions and art and design higher education subsets in the UK and China, and explore both similarities and

differences. To make these comparisons, comparability of the study needs to be considered first.

Comparability of the Study

Comparability is one of the foundations to conduct a cross-national research. The core issues which are seen as key requirements for comparability are equivalence and appropriateness (Hantrais, 2007, p. 42). The equivalence of the research includes equivalence of samples, equivalence of concepts, equivalence of measurement, and equivalence of linguistics (*ibid*, p. 42). The appropriateness of what is analysed and how it is analysed is also important. It contains “equivalence of levels of research, equivalence of units of analysis, equivalence of social contexts and appropriate analytical techniques” (*ibid*, p. 42). In my research, I considered the comparability of the two nations, equivalence of interview samples in the UK and China, equivalence of institutional stages, equivalence of concepts in the two countries, and equivalence of interview questions that were designed for the UK and China.

Comparability of Nations

The premise of measuring different equivalences is the comparability of nations. The UK and China are two societies that are at different developmental stages. Many researchers suggested making cross-national comparisons between societies at the same evolutionary stages (Elder, 1976, p. 213). Hantrais mentioned, as one of the neo-evolutionists, Parsons had developed a theory that allowed limited comparisons to be made in subsets of societies at different developmental stages (2007, p. 6). Those social scientists’ attitude made the cross-national comparison between the UK and China difficult. Their view is limited as the development of the human society is more complex than this could ever reflect.

Some other researchers had a compromise which could make comparisons between countries at different evolutionary stages become possible. Hantrais quoted Przeworski and Teune's view that the general theories can be formulated if it is admitted that "social phenomena are not only diverse but always occur in mutually interdependent and interacting structures, possessing a spatiotemporal location" (*ibid*, p. 6). That means cross-national subsets could be comparable if they shared a transnational interaction.

To apply Przeworski and Teune's view to my research, there are transnational networks of relationship between educators, politicians and economists that transcend national boundaries, although the socioeconomic systems in the UK and China are relatively different, which could result in the difficulty of comparison. Especially in the subset of higher education in the UK and China, the two countries have some socio-cultural and educational phenomena in common and their educational systems have both gone through an equivalent transition from many small institutions to merged universities. So, from a societal approach's point of view, UK and China have equivalences in the subsets of higher education systems which both have similarities and uniqueness and which are comparable.

Equivalence of Interview Samples

As the two nations are comparable, research can be designed to interview samples from the UK and China, and the samples also have to be equivalent. 30 interviews were done in the UK and China in total by an opportunistic or emergent sampling principle. To be more specific, there were 14 in the UK and 16 in China. The sampling was relatively equivalent based on the different degrees of responses from the targeted interviewees in the UK and China. As the number of art schools in universities were actually larger than the number of independent art schools both in the UK and China, the majority of the participants came from art and design schools located inside of universities, and the sampling number was 19 (9 in the UK and 10 in China). Specialist art and design institutions and non-art and design schools in universities had relatively equal participants. There were

five from independent specialist art and design institutions (2 in the UK and 3 in China; there would be 3 in the UK if the interviewee who had both specialist institution and university backgrounds was counted in) and six from non-art and design schools within universities (3 in the UK and 3 in China) (See the Table 1 below).

Table 1. Numbers of Interviews in the UK and China

	Group 1	Group 2	Group 3	
	Art and design schools inside of universities	Independent specialist art and design institutions	Non-art and design schools in universities	Total
UK	9	2(+1)	3	14
China	10	3	3	16
UK+China	19	5	6	30

The backgrounds of the participants in the independent and merged art schools in the UK and China were analysed in Table 2. Apparently, they all worked in art and design higher educational area (11 in the UK and 13 in China). 8 participants in China had been teachers of practice while all of the participants (11) in the UK had been teachers of practice. 11 participants in China had the experiences of management while 10 participants in the UK had the experiences of management. This resulted in the varying degree of equivalence in these three categories, but did not compromise the result of my analysis. The detailed backgrounds of the participants are listed in the appendix.

Table 2. Background of Participants

Countries	UK	China
Work in art and design area	11/11	13/13
Teachers of practice	11/11	8/13
Experiences of management	10/11	11/13

Moreover, in the institutional level, these 30 participants were from 10 institutions both in the UK and China. There were 8 institutions in the UK and 2 from China. In China, the case schools were Academy of Arts and Design in Tsinghua University, and Central Academy of Fine Arts. In the UK, they were the School of Art and Design in Nottingham Trent University, the School of the Arts, English and Drama in Loughborough University, the School of Art and Design in Coventry University, the Cumbria institute of Arts in the University of Cumbria, the School of Art and Design in Sheffield Hallam University, the Edinburgh College of Art in Edinburgh University, the Norwich University of the Arts, and the Plymouth College of Art.

It seemed that the sampling of institutions was not equivalent in both the UK and China. The potential risk of having two samples in China was that Chinese universities/institutions could be considered as atypical. However, as widely accepted in China, Academy of Arts & Design of Tsinghua University and Central Academy of Fine Arts are two of the top ten art and design Institutions. Among them, only Academy of Arts & Design in Tsinghua University was merged into a multidisciplinary university, while the rest of them are independent specialist art and design institutions. According to unpublished statistic research in China, apart from these top ten art schools, until 2012, around 1,900 higher educational institutions and universities established art and design schools or art and design

subject disciplines². They followed the model of the merged art school in Tsinghua University. So, art school in Tsinghua University is representative of art schools inside of universities in China. In addition, although the number of art and design institutions is huge in China, the greater majority of them do not provide a high-quality art and design education. So, most of the authorities of art and design are within the top ten art and design institutions. Due to the consideration of interviewing authorities, the practical reasons like the sheer size of China and the amount of resources I had available to me, these two institutions, which are both located in Beijing, were selected and were seen as typical.

Equivalence of Institutional Stages

In terms of equivalence of institutional stages, in the UK, art schools had three stages, which were former independent art and design institutions, merged art schools in polytechnics and merged art schools in universities, whilst in China there were only two, which were independent art and design institutions and merged art schools in universities. This will not cause any major problems, as the ex-polytechnic is a specific stage in the UK art and design higher education. Since the formation of polytechnics, British art and design higher education in multidisciplinary universities was basically established. There are no big differences between polytechnics and universities in terms of art and design higher education mode. Thus, in this thesis, polytechnic stage and university stage in the UK was considered as the same stage.

² The statistics on art schools in China are provided by Ping Xu, a professor in the China Academy of Fine Arts, in a speech at the College of Design and Innovation of Tongji University in June 2016. His group has been doing research on the numbers for years but has not published them to public yet. The number of art schools in the UK is provided in the thesis in chapter 4 (see p. 89 footnote). In China, the number of first year HE students in art and design in 2012 was around 590,000. It dropped to around 530,000 in 2013, and in recent years the number has kept at around 500,000 per year. In the UK, according to the Higher Education Statistics Agency (HESA)'s figures and numbers, the first year full time HE student enrolment in creative arts & design in recent five years is around 50,000 per year (2010/11: 55480, 2011/12: 58195, 2012/13: 49090, 2013/14: 51185, 2014/15: 50110). Except for these recent years' numbers, it is not appropriate to include comprehensive statistics for, such as, enrolment and growth and decline of art schools in the UK and China over the period I studied (from the middle of 19th century to the early 21st century), both because the data is not available, and this thesis is not about the popularity or the growth and decline of art schools.

Equivalence of Concepts

As the equivalence of interview samples had no major problems, the comparisons had to dig deeper into the deeper level into culture of the two nations. In British and Chinese cultural contexts, terms and concepts might be different in their meanings and connotations. I used Adam Przeworski and Henry Teune's research of "equivalent indicators" and "identical indicators" to safeguard the validity of cross-national research in British and Chinese art and design higher education (1966, p. 551). As they claimed, researchers who had done a cross-national research could use "equivalent indicators" in different nations and relate them to "identical indicators" to ensure the equivalence of concepts in different countries.

To be more specific, based on Przeworski and Teune's view, socio-cultural and educational differences between UK and China were of a qualitative nature, it might be difficult to measure art and design higher education integration in these two nations. However, single, identical indicators of various cultural traits such as the concepts of "art", "craft" and "design", or the concept of "merger of art and design institution" were assumed to have cross-national validity and meanings. So, comparison could be made in terms of these identical indicators although they inevitably had their own cultural contexts. Moreover, concepts that were nation-specific such as the "bohemian ethic" in the UK and the "Neo-Taoism romanticism" can be seen as equivalent indicators and could be related to the identical indicators to analyse the two countries' culture. The benefit of combining identical and national-specific indicators according to Przeworski and Teune was that it "provided a scale for reliable and valid measurement of the same phenomenon in various countries", permitting the researcher to measure the phenomenon that might be considered qualitatively different and immeasurable, and hence guaranteed that the phenomenon examined in the UK and China constituted specific differences and uniqueness in a general concept (1966, p. 568).

Equivalence of Interview Questions

In the next level of interview data collecting, comparability is needed in terms of interview questions. The most common approach to collect interview data is “ask the same questions” in all sampling nations. However, considering the different linguistic and cultural contexts, Przeworski and Teune provided an alternative approach to measure the same construct or dimension, that is, to ask different questions in different cultures (Hantrais, 2007, p. 38). Even interviews that follow the “ask the same questions” approach could ask different questions in background information. Thus, in designing interview questions for subjects in the UK and China, the basic rule I adopted was “ask the same questions”. However, questions were designed slightly differently depending on socio-cultural and educational backgrounds and contexts in terms of mergers of art and design schools with polytechnics/universities and art and design higher education in the UK and China. This would not affect the rule of equivalence but would provide more detailed context information.

Thus, this section of cross-national research worked as a framework and provided legitimization for the comparison between subsets of art schools and arts education in the contextualisation of UK and China. I will next show the benefit of using interviews as my research method.

The Benefit of Using an Interview-based Research Method

In this study, I investigated art schools culture and identity through picking up key themes and concepts from the history of the mergers and educational process of arts in the UK and China that came from the insiders’ personal experiences. This cannot be achieved without using a “measuring method”. The most common and most effective ways researchers use to find “meanings” and try to understand other human beings is the interview (Denzin and Lincoln, 1994, p. 361).

It is essential to know what interviewing is and the purpose of the interview before doing the project or even during it. Simeon Yates indicated that the interview is meant to create a shared understanding “of the topic under discussion” between the researcher and the participants (2004, p. 156). The purpose of interview according to Michael Quinn Patton is to allow the researcher to “enter into another person’s perspective” and to “gather their stories”, based on the assumption that other person’s perspective is “meaningful, knowable, and able to be made explicit (2002, p. 341). By the same token, Irving Seidman thought the purpose of interview is to understand the “lived experiences” of the participants and the meanings behind their experiences rather than “get answers to questions or to test hypotheses” (2006, p. 9). So, interviewing is a measuring method to make the researcher and the participants work on the topic and share ideas about it. The participants’ personal stories, experiences, and perspectives are essential data for any researcher and their research project. Therefore, I was loosely “measuring” my participants’ views against each other: to be more accurate, I was “exploring” what the changes to art and design education have meant for my participants, and what art schools have meant to them.

There are several major types of interviewing methods, which are used in qualitative research or even in quantitative research, such as structured, unstructured and semi-structured groups. Unstructured interviews and semi-structured interviews are the core forms of in-depth interviews (Bryman, 2012, pp. 469-471). The semi-structured qualitative interview approach has been chosen as my research method. To use semi-structured interviewing, the questions the researchers ask are open-ended, not having specific answer categories, and are not fixed, so that the research does not have to stick to a given set of questions or ask them in a given order (Rubin, Rubin, 2012, p. 29). The semi-structured interviews are used to obtain rich and detailed information, such as the participants’ experiences, examples, narratives and stories.

The reason that semi-structured qualitative interview is a good method for my project according to Yates (2004, p. 156) is that the best way to find information out about people is to ask them. To be more specific, the purpose of social research is to find the “meaning” rather than to “measure” the social world. In order to “explore, analyse, and understand” the meanings of people’s experiences and stories, qualitative researchers use interviews to ask people about their stories and experiences (*ibid*, p. 156)

Let us Take the “mergers” in my study for example. What I “have measured” about the mergers between independent art schools and multidisciplinary universities have included when the mergers happened, who conducted them and how many institutions have been merged with universities. However, the most important aspect in my research is not to “measure” but to find out the “meanings” behind this institutional change, i.e. what the mergers and the changes meant to the participants, the art schools, other non-art schools in the universities and the universities. Without asking the relevant questions, these meanings cannot be explored and explained.

Besides the term “meaning”, “experience” is also important to my research. In art and design institutions and higher education studies, the insiders of art and design education’s experiences and stories are what constitute a whole educational story. In Seidman’s opinion, “Individuals’ consciousness gives access to the most complicated social and educational issues, because social and educational issues are abstractions based on the concrete experience of people (2006. P. 7).” To know the experiences of art schools’ insiders can be a primary way to study the art schools as the art schools’ insiders make up the art schools and carry out the whole educational process by experiencing, believing and professing the beliefs and values of the schools. Their experiences are the foundation of the identity of art schools, which I will discuss in detail in this thesis. Their experiences, to some extent, are also components and embodiments of the social and educational infrastructure relating to this specific part of higher education in the UK and China.

Thus, qualitative interviewing is a good research approach for comparative studies in British and Chinese art schools. This is because qualitative interviewing is a positive and direct manner to talk to people about their personal experiences about the researcher's topic and their perspectives on specific issues, and to discover the "meanings" the researcher wishes to uncover. The researcher's role is another significant part: to interact with the participants, to know their experiences and the underlying meanings.

The Researcher's Role

As interviewing is a subjective measuring method, it needs the researcher's subjectivity to shape and control the whole research and to interact with the participants, from selecting the appropriate interviewees, designing interview questions, interacting with the interviewees when having the conversations, transcribing interview data, to analysing interview data.

First, according to Patton (2002, p. 341), the precondition of qualitative interviewing is that the researcher should assume that the perspective of participants is meaningful, knowable and detailed. So, before conducting the interviews, the researcher has to make a good selection from the candidate participants and to ensure they are drawn from the right groups, and have the relevant knowledge that the researcher and the research needs. Otherwise, it would be very easy for the researcher to talk to the inappropriate person.

Secondly, it is the researcher's responsibility to design a number of main questions, which are sufficiently open to obtain enough data. The researcher also has to prepare and ask follow-up questions and improvise these questions based on the participants' answers and reactions during the conversation. Tom Wengraf (2001, p. 5) claimed that most of the participants' responses cannot be predicted in advance, so the researcher has to improvise 50%-80% of their responses to what

the participants say in responses to the researcher's initial prepared questions. Thus, the researcher's responses are based on the participants', but the researcher plays a dominant role in the whole interactive conversation.

After finishing the transcripts and the participants' validation, thirdly, the interview data cannot be simply used after interviews. As Wengraf mentioned, "the data is only about a particular research conversation that occurred at a particular time and place" (2001, p. 1). It requires "assumptions and contextual knowledge and argument" if the researcher wishes to use the data as evidence to support certain discussions (*ibid*, p. 1). In addition, the researcher needs a proper method such as grounded theory, which is used to build theory from interview data, to guide analysis. It is argued by Charmaz (2008, p. 471) that stepping from data to theory requires researchers' sustained interaction and action with their data and emerging analysis. So, the data needs the researcher's analysis through the guidance of certain theories, and the fundamental property of data analysis relies on an active researcher who interacts with and interprets their data. It is based on the researcher's subjectivity to extract main themes and concepts from the data and build on discussions beyond the raw data. I will next focus on how I conducted my research especially what I did to analyse data and to build theory.

Data Analysing and Theory Building

As mentioned in the last section, the research process concludes the stage of selecting participants, the stage of designing interview questions, the stage of interacting with the participants and the stage of analysing interview data. In the first three stages, I carefully chose 30 participants from certain groups in the British and Chinese art schools, assuming that they had the proper knowledge to respond appropriately to my research questions. I contacted my participants by email and we arranged a date and a place to conduct the interviews (both in the UK and China). Interview questions were designed to reflect and fulfil my research aim. The average interview time was 2-3 hours and sometimes follow-up

interviews were arranged to further discuss some key issues. All the interviews were recorded by two recording devices. I took notes during the interviews and some participants prepared documents for me as part of the interview. The interview data consisted of recordings, field notes and historical and original documents, called “a corpus” (Yates, 2004, p. 188). Then this preparation led me to what is a significant part of the entire research process-analysis.

The operational procedures of interview data analysis I generally used are as follows (Rubin and Rubin, 2012, p. 190; Yates, 2004, p. 202). Firstly, in order to collect the interview data, much effort was paid to transcribe the recordings and summarise the contents of the interviews. Secondly, I used the software Nvivo (Bazeley, 2007) to code (find, define, and mark) the text excerpts that had relevant themes, concepts, ideas, events, examples, names, places or dates and that would give a better understanding of the research questions (Rubin and Rubin, 2012, p. 192). This process was repeated and applied to the rest of the interview transcriptions. Excerpts that contained similar ideas were coded from across the interviews, marked with the same theme, and sorted into a single node. While coding the rest of the interview transcripts, I sorted and resorted the materials within each node, compared the excerpts between different subthemes, and then summarised the results of each sorting. After weighing different versions of ideas from different interviewees, an integrated description was created for the whole theme. All themes have to be sorted like this to draw the complete picture of the research. This phase of analysis was primarily descriptive, detailed and realistic. However, Rubin and Rubin argued: “good descriptions are valuable by themselves, even without additional explanation, as they may answer a variety of research questions that readers bring to the research’s text” (2012, p. 206).

The next step was to find relationship between concepts and themes and combine them to generate the researcher’s own theory to explain the “descriptions” that the researcher had presented. The idea of the “real art school” was generated by analysing the themes. As the researcher needs to consider and check under what

conditions the results apply to other situations or to society more broadly (Rubin and Rubin, 2012, p. 190; Yates, 2004, p. 202), to develop the idea of the “real art school”, I had tested the concept both applied to a British romantic concept of bohemianism and a Chinese romantic culture of Neo-Taoism. This procedure from analysing data to developing my own concept was broadly guided by some ideas from grounded theory.

Grounded Theory

As Rubin and Rubin (2012, p. 204) indicated, grounded theory model was one of the methods that was often employed to support and guide the feasibility of the qualitative analysis procedures. It was first developed by Barney Glaser and Anselm Strauss and was designed as a “qualitative and inductive research approach” to “explore, analyse and generate concepts” from data in terms of “individual and collective actions and social processes” (Thornberg, 2012, p. 85). According to Strauss, grounded theory was termed “because of its emphasis on the generation of theory and the data in which that theory is grounded” (1987, pp. 22-23). It is a “detailed grounding” by systematically and intensively “analysing data, often sentence by sentence, or phrase by phrase of the field note, interview, or other document” (*ibid*, p. 22-23).

Rubin and Rubin (2012, p. 209) further explained it, to say that grounded theory is different from other responsive interviewing in coding, analysis, and generating theory. It is about theory building rather than theory testing and it rejects using literature and context to generate themes, concepts or the relationships between them. Instead, theory emerged directly from the interviews and transcripts (“data”) through a series of steps named analytical induction (2012, p. 208). Charmaz concludes that it is an inductive-abductive, comparative, emergent and interactive method. The method itself is an emergent process (2008, p. 471). In other words, to implement grounded theory in analysing interviewing data, researchers are required to read through the data thoroughly and discover

themes, concepts, and ideas that have “emerged” only from the data itself. Emergent process means the theory will emerge through itself in the process of analysing. Strauss then indicated that “by ‘constant comparison’, data is extensively collected and coded, using the operations touched on in the previous section, thus producing a well-constructed theory. The focus of analysis is not merely on collecting or ordering ‘a mass of data, but on organising many ideas, which have emerged from analysis of the data’” (1987, pp. 22-23). That means theory has been built through explaining the findings by coding and sorting multiple times to refine and combine the themes, concepts and ideas.

However, interestingly, it is indicated by Arksey and Knight that: “whether grounded theory is actually used as much as it is referred to is another matter. It may well be that some, but not all, of its elements are used” (1999, p. 162). Thus, in my study, grounded theory was “broadly” used as one supporting theory for the feasibility of the analysing procedures. That means the concept of the “real art school” emerged from my interview data, but, as it is a historical study, I also employed some relevant literature too such as materials in bohemian ethic and Neo-Taoism and cultural history in art and design higher education in the UK and China to investigate the identity and culture of art schools in order to build the concept of “the real art school”. To arrive at this concept of “real art school” step-by-step, some key themes were extracted and analysed from the data and pointed to the main discussions of the thesis.

Key Themes

The themes were the key points that I coded and sorted from my interview data. I began with a list of over a hundred themes. A process of reviewing and reorganising to refine the meanings of the concepts and themes reduced the number of the key themes down to eight. Under these eight key themes, there were still many subthemes, which could further subdivide and explain the key themes. Some historical themes such as “Hornsey Revolt”, “Polytechnics”, “Modernisation”, “Art, Craft, Design and their Borders and Relations” were mainly

related to historical chapters (chapters 3 and 4) and were not listed as key themes. I used them as clues and expanded them into a brief history of art and design higher education by delving into the literature of cultural history. The key themes and their subthemes are listed as follows in Table 3.

Table 3. Key Themes and Subthemes

Key Themes	Subthemes			
Reactions and attitudes to the mergers	Art schools' reaction	Universities/polytechnics' reactions	Attitudes to the mergers	Tensions
Changes after the mergers	Culture changes		Organisational changes	
Advantages of the mergers	A proper merger		Benefits to art schools	Benefits to universities
Disadvantages of the mergers	Constraints from university system		Dilutions	Self-imposed restrictions
Comparison between independent and merged art and design institutions	Advantages	Disadvantages and problems	Freedom and structure	Creativity
Outside perception of art and design schools-not understanding and ignorance	A proper relationship between merged art schools and universities	Government acknowledgement of art and design	The rest of the universities' perception of art and design	What art schools should do to make art and design understandable and accessible

Status and hierarchy	Hierarchy between Russell group universities and post 1992 universities	Hierarchy between science and technology subjects and art and design subjects		
The real art school	Different cultures of art and design schools	Bohemian spirit	Identity and brand	Role and function of art and design schools

According to table 3, these themes and subthemes were related to different chapters and contents in the thesis. The key theme “reaction and attitudes to the mergers” provided empirical data for chapter 4 to complement the merger history. Key themes “advantages/disadvantages of the mergers”, “changes after the mergers” and “comparison between independent and merged art and design institutions”, and subthemes such as “tensions”, and “different cultures of art and design schools” refer to chapter 5’s comparison between independent and merged art and design institutions. This was essential data to compare organisational culture in the independent and merged art schools. Key themes “status and hierarchy”, and “outside perceptions of art and design schools” are related to chapter 6 and pointed to the outsiders’ perception of art schools. The key theme “real art school” and subtheme “creativity” point towards to chapter 7 art and design schools’ identity.

What I did was not simply analyse the themes. I reorganised the themes structuring them into a complete thesis with inner links. Discussions in chapter 5 (comparison between independent and merged art schools) and chapter 6

(outsider's perceptions of art schools) were based on analysis of related themes. As well as this, I drew on ideas from literature of organisational management to provide legitimation and theoretical framework to the analysis. The themes of "bohemian spirit" and "real art school" were coded and sorted from the data. What I did was draw ideas from British and Chinese romantic ethic and brought these ideas from a conversational level up to an academic level. Thus, the discussions of the themes were initially based on just these themes but I drilled down to give them extra meaning, so they became about more than just the themes.

Conclusion

To conclude, this chapter has discussed how I completed this research, including the research foundation, research framework, methods and the analysis process. To be more specific, my work was a qualitative cross-national cultural study. It was in the sphere of constructionism in an epistemology level which informed my interpretivist theoretical perspective. Grounded theory as methodology was broadly used to analyse data, code and sort themes, build a theory and to govern the choice and use of my method: semi-structured and open-ended interview. Interviewing proved itself as the most appropriate way to obtain meanings behind the participants' personal experiences.

In this chapter, I also demonstrated the comparability of this study from the aspects of nations, samples, institutional stages, concepts and interview questions. I used a societal approach which is "context dependent" to compare the subsets of art and design higher education in the UK and China. The two nations' different socio-cultural, political, economic and educational contexts worked to support the similarities and differences in the subsets of art and design higher education. I will then investigate these cultural contexts in chapter 3 and 4.

Chapter 3: Evolution of Terminology, Status, and the Relations between Art, Craft, and Design

This chapter focuses on the cultural implications of changes in the usage of the terms “art”, “craft” and “design” in the UK and China. It also investigates the relationships and distinctions between craft, (fine) art, and design. In the UK, Fine Art was separated from craft from the 16th to the 18th century, then design became divorced from craft in the early 20th because of the cultural consequences of modernisation such as the Arts and Crafts Movement. The division of art, craft and design leads to the separation of “having ideas” from just “making objects”.

The status of the three terms also changed with this separation. In both the East and the West, craft and craftsmanship had previously been held in very high esteem, but the modern concept of “art” then replaced the high status of craft and they became two very separate areas of concern and activity. Later, there were debates about craft and design in the UK, because of the unclear understanding about their contents and relationship. There was also confusion and debate about craft and design in China after these modern terms were introduced into the country because of a clash between the Eastern and the Western cultures and consequent modernisation. This resembled the situation in the UK and can be seen as part of the process of modernisation worldwide, denoting the interconnectedness of our global histories and cultures. In this chapter, I will first outline the cultural history of art in the UK and China and then discuss craft and its status in the two countries. Next, the term “design” and the distinction of design from craft in the UK and China will be examined. Finally, I will address the blurred and changing relationships between art, craft and design.

Art in the UK and China

This section discusses the development of the concept of “art” in the UK and China. First, I will briefly but clearly demonstrate evolution of the term “art” in a West European context and its relation with craft. Then, I will examine the development of “art” in a Chinese context in terms of its traditional connotations and modern meanings.

Art in British and West European Context

Scholars such as Leo Tolstoy (1904), Walter Crane (1905), Raymond Williams (2011), Tiziana Andina (2013), Stephen Davies (1991) and Robert Stecker (2005; 2010) tried to define “art” using perspectives of history, aesthetics, philosophy, religion, psychology and sociology. However, giving a comprehensive, abstract definition of art is not the purpose of this section. My concern is how the terminology of art is related to craft, in the context of the development of art school education.

Art in the UK has a close relation with craft, not only in its original meaning, but also in its modern form of fine art. The etymology of “art” in a Western context originally meant “skill” or “craft” (Dictionary. Com, 2014). In the 1300s, art had a sense of “skill in scholarship and learning, especially in the seven sciences, or liberal arts” (Online Etymology Dictionary, 2016). In addition, the Greek term for “art”: “techne”, means “skill, craft or cunning of hand” (Stansbury-O’Donnell, 2015, p. 394). Then, according to the online etymology dictionary, “art” began to mean “skill in creative arts” in the early 17th century. From an aesthetic perspective, somewhere around the middle of the 17th century, its constituent elements were described as paintings, sculptures or drawings. This definition is still used as the narrow and modern meaning of the term “art”, which is roughly seen as an abbreviation of “fine art”, meaning “a visual art considered to have been created primarily for aesthetic purposes and judged for its beauty and

meaningfulness, specifically, painting, sculpture, drawing, watercolour, graphics and architecture” (Dictionary.com, 2014). Although Fine art as an aesthetic perspective of art eliminates the meaning of “craft” to some extent, it still has a close relationship with craft in terms of their separation and hierarchy. I will discuss this later in this chapter. Before that, I will discuss the corresponding term for art in China which is similar to the original meaning of art in the West.

Art in the Chinese Context

In this subsection, chronologically, I will first address the traditional form of Chinese art: “Yi” and “Shu”. Secondly, as an important content of the traditional concept “Yi”, the “Six Arts” will be discussed. Then, I will show the combination of “Yi” and “Shu” and the change in their connotations. Lastly, I will discuss the modern sense of “art” and its related form “fine art”.

Chinese Traditional Art: “Yi” and “Shu”

The term for Art in Chinese is literally “艺术” (Yi Shu), two Chinese characters, each with a separate and complicated historical meanings. Originally, they were used separately and “Yi” mainly contained the original meaning of “art”. According to the online Han Dian Dictionary (Zdic. net, 2013), as a verb, 艺 (Yi) meant to plant and grow (used in Shang Dynasty 1675 B.C-1029 B.C. and the early Zhou Dynasty 1046 B.C.-221 B.C.); as a noun, it meant art, talent, ability, and then gradually, by the late Eastern Zhou Dynasty (770 B.C.-221 B.C.), the term developed to mean craft, skill, craftsmanship and artistry. According to Xingyuan Zhao (2012, p.4), it became a generic term for skills or crafts such as: divination, the art of healing, sculpting, poetry, lyre playing, chess, calligraphy, painting and martial arts. In addition, the second character of 艺术 (Yi Shu), 术 (Shu) means art, skill, method and technique according to the Han Dian Dictionary (Zdic. Net, 2013). Thus, more or less, the two characters of “art” in China basically had the same meaning and contained both definitions of art, and craft. Between them, the

character “Yi” is more important because of its more complicated connotations and one of its meaning of the “Six Arts”.

The “Six Arts” in China

Specifically, “Yi” means the six Confucian classic subject disciplines or skills (the Six Arts: rites, music, archery, riding, writing and arithmetic) which were used from the Western Zhou Dynasty (1046 B.C. -770 B.C.) throughout the entire history of ancient China. The Six Arts were significant in China’s cultural history and, to some degree, they were six types of high-level crafts that were included in the official education provided by the state-run schools to the nobles and free men in the period which was called “Slavery Society” in ancient China (Niu, 2006, p. 42). The Six Arts originated from the “Primitive Society” era and were developed and completed during the period of Slavery Society, especially flourishing in the Western Zhou Dynasty (1046 B.C. -770 B.C.). Xuxiao Wang and Junwei Zhou (2010, p. 38) added that the Six Arts then became the classical subject disciplines that were maintained by the Confucianists in the later Dynasties³. The Six Arts offered a canonical way of depicting the realms of higher learning. To some extent, they were equivalent to the Western idea of the “Seven Liberal Arts” (Grammar; Rhetoric; Logic; Arithmetic; Geometry; Music, Harmonics, or Tuning Theory; and Astronomy or Cosmology). The difference is that Rites was at the core of the six skills in the Chinese Six Arts.

Although “Rites” was the kernel of the six, in the Eastern Zhou Dynasty (770 B.C. -221 B.C.), the “Six Arts” (the “art”) had something to do with embellishing and decorative activities. Some of the skills, particularly Music, Archery and Riding, as well as Rites, had very close connections with aesthetics and art. To be more

³ Besides these old “Six Arts”, there was another way of depicting the “Six Arts” in Chinese history. The Six Arts after Han Dynasty (202 B.C.-220) had another new meaning and referred to the Confucian classics: The Book of Songs, The Book of History, The Book of Rites, The Book of Music, The Book of Changes and The Spring and Autumn Annals. This “Six Arts” also meant the “Six Classics” that was then developed to the well-known Chinese Confucian the “Five Classics”: The Book of Songs, The Book of History, The Book of Rites, The Book of Changes and The Spring and Autumn Annals.

specific, the main purpose of Archery and Riding were to exercise a well-toned body. According to Na Zhao (2010, p. 16), when carrying out the rites of archery or the rites of riding, music and dancing were also required as complimentary skills. In addition, Rites were the rules of aesthetics for daily life. As Jian Hang (2007, p. 31) explained, Rites was believed to be related to the Arts because it focused on the contents of ceremony, such as ritual vessels, as well as the clothes and accessories that people needed to wear. Although aesthetics can be seen in these ancient “arts” activities, it was not the main purpose of “art” before the two characters “Yi” and “Shu” were combined as one word.

A Combination of “Yi” and “Shu” in China

The time when the two characters were combined is debated in academic circles. Qingsheng Zhu (1999, p. 40) stated that “Yi Shu” was combined and used as one word during the Tang Dynasty (618-907) which was written in the *Jin Book*. Tao Wen (2013, p. 26) had a different opinion. He thought in China that “Yi” and “Shu” had similar meanings as skills and methods, and so their different sequences made no difference to the meanings. This means “Yi Shu” is the same as “Shu Yi”. Thus, the first combination of “Shu” and “Yi” appeared in North Qi Dynasty⁴ (550-577) which was recorded in *Wei Book*, and this was earlier than the Tang Dynasty (618-907) that was written about in the *Jin Book*.

Initially, the combination of “Yi Shu” during these periods was a generic term for human imaginative and apperception function, which included the aesthetic (Zhu, 1999, p. 40). It also meant those activities that had connection with the “unknown” areas⁵, such as occult techniques and ancient astrology. This developed into the sacrificial and rites activities that were initially mainly exclusive to the royal family (the “Six Arts”). The first character of “art”: “Yi” means the grasp of occult

⁴ One of the Dynasties in Wei Jin South and North Dynasties (220-589)

⁵ Qingsheng Zhou believed the intervention to the known areas (the area of knowledge) was called Science and technology.

techniques while the second character of “art”: “Shu” means the concrete operational approaches. Then the combination of the two characters gradually changed the emphasis of the meaning of “art” from the first character to the second. This means the definition of “art” at this time changed from “the intervention of the unknown areas” to “the skills and techniques that people had, to intervene in the unknown areas”.

Another feature of “art” in these periods was the exclusion of “rites” from the meaning of art, which meant these periods became a dividing line for the term “art” in China. The function of “art” was changed from the implementation and technique of rites to the medium and craft of cultivating people’s taste. For instance, in the *Sui Book*, which was written in Tang Dynasty (618-907) and in the *New History of the Tang Dynasty*, which was written in the North Song Dynasty (960-1279), “art” included “divination and cult”, “the art of healing” and “craft”. In one of the categories, art was believed to be the “craft”, and consisted of lyre playing, chess, calligraphy, painting, riding and archery. This sub-category of art is similar to the concept of the “Six Arts” that developed from ancient China. One difference was that “Rites” was excluded from this sub-category of art.

Thus, the traditional meanings of “art” in the UK and China were similar to some extent. They both meant skill and method of certain knowledge and learning, and originally the terms of “art” and “craft” in the two nations were closely linked. As I discussed earlier, the modern meaning of art in the Western countries was “skills in creative arts” and this actually influenced the modern meaning of Chinese “art”.

Chinese Modern Concept of Art

The modern meaning of “art” in China was, to certain degree, influenced by modern Western culture as an outcome of Chinese and Western cultural exchange. Tao Wen (2013, p.23) indicated that, in the late 19th century, because of the occurrence of the First and the Second Opium Wars, and the Sino-Japanese

War of 1894, China's gates were forced open and the new culture of modernisation was introduced to the country. The traditional meaning of "art" started to change. The modern concept of "art" contained arithmetic, geometry, algebra, astronomy, geology and manufacturing (including automotive, steelmaking, railway, wireless and so on). "Art" in this period still had a sense of "skill", "craft" and "techniques". However, such skills had been changed from the "Six Arts" to cultivate people's taste to advanced science and technology that were introduced by the Western countries and that China could learn from. In addition, "art" also combined with the new term "fine art" in this period.

Chinese Concept of the New Term "Fine Art"

The term "fine art" was a new term to China and was introduced from Japan by the Chinese scholar Youwei Kang. It is called "美术" (Mei Shu) or "纯艺术" (Chun Yi Shu) which means "pure art" in Chinese. In 1898, Youwei Kang wrote his *Record of Japanese titles catalogue* to introduce Japanese and Western new terms and new culture. However, Kang misunderstood the meaning of fine art in Japanese. He combined the Chinese traditional aesthetic meaning of "art" and the Western (Japanese) meaning of "fine art" as "Mei Shu", and sometimes used "Yi Shu" ("art") to replace it. So, the term "fine art" cannot be distinguished from "art" until the 1920s or later, when one could be a substitute for the other (Wen, 2013, p. 24). Before the 1920s the Chinese concept of fine art was actually a mixture of ancient Chinese and modern western meanings to not only include music, writing and painting, but also divination and occult techniques. This situation was ended by Xun Lu and Cheng Lü, who both wrote articles in the early 1910s to define the meanings of the western modern terms of "art" and "fine art". They stressed the aesthetic purposes for fine art as well as art.

Thus, the contemporary Chinese concept of "art" and "fine art" is an result of Chinese and Western cultural exchange. "Yi Shu" ("art") in Contemporary China contains literature, painting, sculpture, architecture, music, dance, drama and

film. It is actually more similar to the plural “arts” in an English context. The modern meaning of “Mei Shu” (fine art) in China includes formative arts such as painting (Chinese traditional painting and Western oil painting), printing, sculpture and architecture. Although the modern terms of “art” and “fine art” and their referents came from the Western countries, the connotations and the philosophy underlying the terms in China reflect the Chinese traditional ideal for the arts to “cultivate people’s taste” and to change the existing social customs. Their function as an “implement” and their meaning of “skills” and “technique” is not changed in the Chinese context.

Thus, this section discussed “art” in both the UK and China. I used more terms to demonstrate the evolution of “Yi Shu” in China than of “art” in the UK because the development of the terminology in China took place over a longer period, and is consequently more complicated. However, the discussion showed that traditionally art in the West European world and China had a similar meaning, which contained connotations of skills and craft. The modern meaning of art then started to have a sense of aesthetics and because of the influences of globalisation and modernisation the meaning of art and fine art in the two countries became close as well. Although China experienced modernisation in a different time-scale and from different causes from the West, Western modernisation and its cultural consequences influenced the Chinese understanding of what “craft” and “design” comprise which I will discuss in the next sections.

Craft in the UK and China

In this section, I will discuss craft and its related cultural history both in the UK and China. It is emphasised to be more important than “art”, and “design” in this chapter because of its close connection with both “art” and “design”. It has several extended forms such as handicraft, workmanship, decorative art (art), applied art (design), arts and crafts and decorative pattern design (图案 Tu’ An in

China). First, I will show craft and its status in its three stages in the UK and the Western European countries. Then, I will examine the Chinese sense of craft and its status in Chinese cultural history.

Craft and its Status in the UK

This subsection will give a brief history of the concept of “craft” in a Western European context. First, I will focus on the evolution of the meanings and status of craft in its three stages in the West European history. I will then discuss one of the important elements: The Arts and Crafts Movement, which formed the modern meaning of “craft”, as well as how the other constituents of the modern concept of “craft”, such as decorative art, vernacular, and the politics of work, influenced the Arts and Crafts Movement.

Craft and its Three Stages in British and the West European History

The definition of craft according to Walker (1989, p. 38) means “skill, particularly the manual kind”, hence handicraft and workmanship. It also has the meaning of “trade” or “occupation”. Traditional crafts contain: “pottery, furniture-making, leatherwork, metalwork, stone masonry, jewellery, glass-blowing, stained glass, embroidery, knitting, weaving, tapestry, bookbinding, basketry and toy-making (*ibid*, p. 38).” It has several similar forms such as “decorative arts⁶”, “applied arts”, “industrial arts”, “ornamental arts”, or as Lewis Foreman Day called “the arts not fine” (Day, 1882; Crane, 1892, p. 109). In the classification system within visual arts, they were inferior to “fine art” and they could sometimes replace each other in usage.

Lucie-Smith (1981, p.11) divided craft into three historical stages. The first stage was when everything was craft. Everything made, whether utilitarian, ritual or

⁶ The meaning of decorative art from the online dictionary (Dictionary.com, 2014) is “art that is meant to be useful as well as beautiful, such as ceramics, furniture, jewellery and textiles, usually, decorative arts.”

decorative was a craft object. The second stage mainly in Europe was from the Renaissance onwards and one of the distinguishing markers of the Renaissance⁷. In this stage the idea of craft (or decorative arts, “the art not fine”) was separated from the idea of fine art, which was regarded as superior to craft. Then, the final stage occurred during the Industrial Revolution in the 18th century. There was a separation between the craft object (handmade) and an industrial product (made by machines), which was an outcome of the effects of the Industrialisation and changes in manufacturing.

“Craft” in the first stage was highly emphasised, as in ancient history, everything was considered as craft (Macdonald, 2004, p. 17). Macdonald traced this stage back to ancient Egypt. He indicated that “the Egyptians held craft in very high esteem” (*ibid*, p. 17), and primarily, engineering, technology, all art and architecture were considered as craft. Then in the Classical era and the Middle Ages, craft was defined as “the skill of working” (*ibid*, p. 17), which was synonymous with the term “art” in English, French, Italian and Spanish. Craft industries developed as part of the Guilds in mediaeval times especially in the application of designs for Gothic churches, and the production of costume and armour. Guilds, as associations for mutual aid and protection controlled each craft, especially in the 13th and 14th centuries. Artists were in the service of the guilds, and paintings were mainly decorative, confined to “gilding and using flat colours within outlines for enhancing sculpture and space-filling” (Macdonald, 2004, p. 20). So, craft at this stage was all aspects and was in the highest order while art had meanings that resembled craft.

In the second stage, crafts and the guilds declined, and art (fine art) was considered superior to craft. This was to some extent due to the separation of “fine art” from “decorative arts”. This separation made decorative arts become

⁷ This is one of the two main ideas about the moment that the term “fine art” was formulated. One is represented by Erwin Panofsky; the other was offered by Paul Oscar Kristellar. This will be discussed in detail later in this chapter.

the “disenfranchised art”- “the art not fine” (Dormer, 1997, p. 26; Crane, 1892, p. 109). As a result of the separation, craft’s interchangeable and non-hierarchical terms, such as industrial arts, applied arts, ornamental arts or useful arts (Dormer, 1997, p. 49), all struggled to maintain their status within this hierarchical classification (*ibid*, p. 30). Also, due to the close relation between craft and decorative art, that I will discuss soon, the separation between fine art and decorative art was actually the separation between fine art and craft. So, craft was at a low point at this stage in terms of its perception.

There were two different ideas in terms of the historical point of separation between fine art and craft (Dormer, 1997, p. 26-28). One is represented by Erwin Panofsky who believed the formulation of fine art had emerged during the Renaissance in the 16th century. Vasari was the first to define painting, sculpture and architecture as the “fine arts”⁸. The other idea was offered by Paul Oscar Kristellar. He claimed the 18th century, during the Enlightenment, was when a system of fine arts and the modern theory of aesthetics occurred.

So, the time period of the second stage for craft is not entirely clear. However, we can make some assumptions based on the two different opinions. In the 15th and 16th centuries, the “High Renaissance” (Macdonald, 2004, pp. 19-21), because of the success of renaissance painting, the status of “art” and “craft” changed. Giorgio Vasari once declared, “I have lived to see Art arise suddenly and liberate herself from knavery and bestiality (*ibid*, pp. 19-21). By “knavery and bestiality” he meant was “craft”. Greenhalgh believed although the status of art, and craft started to change in the Renaissance period, the structure and hierarchy of fine arts and decorative arts was not fully understood or adhered to until the 18th century or even the beginning of the 19th century (1997, p. 30)⁹. So, we can come

⁸ Macdonald also mentioned the distinction of art education and craft training in the 16th century. However, he believed the distinction between ‘art’ and ‘craft’ was only ‘realised’ in the 16th century (2004, p. 17).

⁹ In Greenhalgh’s opinion, then by 1890, the modern category of fine art was fully settled and had painting and sculpture alone and excluded architecture and poetry (1997, p. 30).

to a conclusion that from the 15th century to the 18th century, art was looked upon as a higher form while decorative art, craft, occupied a lower level.

The third stage of craft was from the 18th century to the 20th century onwards, and the meaning of craft continually developed and changed during these periods. As Greenhalgh (1997, pp. 5-6; pp. 21-25) indicated, in the 18th century, craft was used to describe “political acumen and shrewdness”, and was related to a method of “doing things” in politics especially. Sometimes it was used with the added sense of “criminality”. In addition, it did not mean particularly a way of “making things” by hand and did not imply “specific methods, trades or object types”: it could be applied to any form of practice. Greenhalgh explained that a craftsman could be “an artificer, manufacturer, a mechanic” and craft could be applied to poetry which is a poet’s skill or craft of making (*ibid*, pp. 5-6; pp. 21-25). In some applications, the phrase “the craft” had, and still retains the meaning of “power” and “secret knowledge” (which is similar to the ancient meaning of art or craft in China as “occult”), as with the Freemasons¹⁰, and the craft Guilds¹¹ in Medieval Europe that were formed by craftsmen such as textile workers, carpenters or glass workers. In these circumstances, craft was less related to aesthetics or techniques, and more to politics and economy.

In this third stage, the modern meaning of “craft” or “handicraft”, which is broadly accepted and closely linked to beauty and aesthetics, visual arts and institutional circles, did not occur until the last quarter of the 19th century and the beginning of the Arts and Crafts Movement. Craft at this stage implied things that were handmade by the weavers, metal-smiths, potters, furniture maker, basket-

¹⁰ From the late 14c., originally a traveling guild of masons with a secret code; in the early 17c. they began accepting honorary members and teaching them the secrets and lore, which by 1717 had developed into the fraternity of Free and Accepted Masons. The exact origin of the free- is a subject of dispute. Some [e.g. Klein] see a corruption of French frère ‘brother’, from frèremaçon ‘brother mason’; others say it was because the masons worked on “free-standing” stones; still others see them as ‘free’ from the control of local guilds or lords [OED] (Dictionaries. Com, 2014).

¹¹ (Esp. in medieval Europe) an association of men sharing the same interests, such as merchants or artisans: formed for mutual aid and protection and to maintain craft standards or pursue some other purpose such as communal worship (Dictionaries. com, 2014).

makers “using pre-industrial technologies and sold them to make a living (*ibid*, pp. 21-25)”. It was formed by three elements: its close connection: decorative art, that I mentioned earlier, the vernacular, and the politics of work (*ibid*, p. 25). The first element, “decorative art” adopted a particular set of meanings in Europe in the later 18th century. The other two threads were formed or transformed in the 19th century. In the last years of the 19th century, the three elements were brought together and connected with the Arts and Crafts Movement to form the modern concept of craft. As decorative art is one of the elements that forms craft, it brings two features to craft: “art, and the crisis of being denied the status of art (Dormer, 1997, p. 26).” Thus, the status of craft has been a subject of continuous debate and this to some extent leads to the emergence of the Arts and Crafts Movement.

The Arts and Crafts Movement

Due to the low status of decorative art, and hence, craft, Richard Redgrave, Christopher Dresser, John Ruskin, William Morris and Walter Crane all wrote and spoke in the defence of the decorative arts, and hence the crafts. They believed decorative arts deserved prestige and patronage alongside all other arts. This issue of status of all kinds of “arts” was raised and recorded at government level. Ultimately, their defense of craft, and the changes made by industrialisation led to the emergence of the Arts and Crafts Movement¹².

The Arts and Crafts Movement was a design reform and social movement that first happened in Britain and then spread to the rest of Europe and North America. Its concept and philosophy also influenced Japan and China. The movement originated in the middle of 19th century, when the Industrial Revolution and the

¹² As the modern concept of craft was also influenced by the Arts and Crafts Movement, the importance of the term “arts and crafts” which appeared after the movement is self-evident. However, “Arts and Crafts” is probably best regarded with capital letters as a distinct movement in the UK and the Western European context, as it only refers to that specific Arts and Crafts Movement. According to the Columbia Encyclopedia (Encyclopedia.com, 2014) and McDermott (1992, pp. 49-52), arts and crafts have similar meanings to decorative design and handicraft. It is “the term for that general field of applied design in which hand fabrication is dominant. The term was coined in England in the late nineteenth century as a label for the then-current movement directed toward the revivifying of the decorative arts.”

constraints of machinery had threatened to obliterate the techniques that artisans and craftsmen used to produce beautiful handmade objects of utility. So, William Morris, John Ruskin, Augustus Pugin, the Pre-Raphaelite painters and some designers and architects hearkened back to the era of the Middle Ages thanks to the influence of the Gothic revival and reattached their importance to the traditional values of life and the creative process of handicrafts, which were being superseded by industrial progress.

Besides decorative art, the other two constituents of craft were also important to William Morris and the Arts and Crafts Movement. The “vernacular” was of symbolic importance because the desire to return to the “authentic” culture of the vernacular aesthetics partly resulted in the rural and handmade aspects of the arts and crafts movement. The other element of craft, “the politics of work”, had also played a significant role in the Arts and Crafts Movement. As the means of production, work was not only addressed in John Ruskin’s *the Nature of Gothic*, but also was regenerated by William Morris as “creative work” which would “improve the environment, leading to an equitable system of the distribution of wealth and generate psychologically fulfilled people” (Dormer, 1997, pp. 31-35). This socialism of Morris and the socialistic vision of craft provided the grounding for social revolution within the Arts and Crafts Movement.

Thus, the three elements of craft, decorative arts, vernacular and the politics of work were combined to be associated with the Arts and Crafts Movement in this specific historical moment. There were widespread debates on morality and culture during the 19th century in the United Kingdom. The Arts and Crafts featured as part of such debates. Precisely as Gillian Naylor indicated, the Movement “was inspired by a crisis of conscience. Its motivations were social and moral, and its aesthetic values derived from the conviction that society produces the art and architecture it deserves” (1990, p. 7). Its impact remained throughout the 20th century in terms of the debate between craft and machine production, and the argument around the purpose and function of design.

From discussions above, we can see a brief history of craft in the UK and the Western European countries. Craft's status changed from early history to modern history. It included every aspect before fine art was divorced from it and started to have a higher status than craft. Then more meanings such as the Arts and Crafts Movement's aesthetic philosophy were added to the modern sense of craft. As the modern sense of art, this modern sense of craft also spread to influence China.

Craft and Its Status in China

This subsection discusses the concept of craft in a Chinese cultural context. I will first outline the meaning of "craft" in a Chinese traditional sense, and a modern sense which was influenced by the Western culture. Then, I will examine particulars on the changes of status of "craft" in China.

Chinese Traditional and Modern Concept of Craft

The corresponding term for "Craft" in Chinese is "工 艺" (Gong Yi). According to the first Chinese dictionary¹³, "Gong" means 'Qiao Shi' in Chinese (to decorate skilfully, see figure 2). The shape of this character is similar to a man who is holding a ruler. So, the original meaning of "Gong" is the carpenter's ruler. The second character Yi as discussed earlier, mainly means art, craft, and skills. The whole word "Gong Yi" means craft, decorative art and handicraft; certain manufacturing professions, industry that requires manual skills; or, it can also mean certain technology and skills to process materials and semi-manufactures into products.

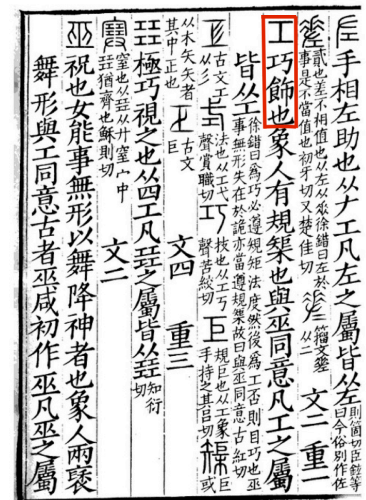


Figure 2. A page in the *Analytical Dictionary of Characters Language*

¹³ The first Chinese dictionary was written in Han Dynasty (B.C. 121) by Shen Xu (1809, p. 12), *the Analytical Dictionary of Characters Language* (Shuo Wen Jie Zi).

This is similar to the meaning of craft in the Western countries. As discussed earlier, not only the traditional meaning of “Art”- “Yi Shu” in China means “craft, skill, and method”, the first character of “Art”- “Yi” also has the meaning of “craft, skill, and method”. “Yi” is also the second character of “Craft”- “Gong Yi” in Chinese. Thus, “Gong Yi” (craft) is closely linked to the concept of “Yi” (art) in China. The origin of “art”, and “craft” in ancient China was therefore mixed, and to some extent, these meanings cannot be separated.

The modern meaning of craft in China was influenced by the Western European countries that experienced Industrialisation. The corresponding modern form for Craft in China cannot be interpreted literally as “Gong Yi” (craft) alone. It is “Gong Yi Mei Shu” (“工艺美术”) which was influenced indirectly by Japan¹⁴. “Gong Yi Mei Shu” literally means Craft and Fine Art, but art and design professionals in China preferred to call it Arts and Crafts¹⁵ (or later, artistic design because of the debates between craft and design¹⁶). This was due to the significant influences of the Arts and Crafts Movement in the Western European world and the modern trend of thoughts relating to design and manufactures.

Although Chinese modern craft is a new term in China (it has less than a hundred-year history), as a category of art, named “Gong Yi” (craft), it has been embedded in Chinese culture, history and art activities for thousands of years. As Gang Shang indicated, “In ancient China, Arts and Crafts was handiwork that had artistic values. Its productive form was equal to the handicraft industry and its cultural form was equal to the formative arts” (2007, p. 1). The history of Chinese modern craft could be traced back to the Neolithic Age in China, 8,000 years ago (*ibid*, p. 1). Traditional Chinese craft could be divided into six categories based on their

¹⁴ This will be discussed later.

¹⁵ I will use Chinese modern craft to refer “Arts and Crafts”-“Gong Yi Mei Shu” (“工艺美术”), the modern meaning of craft in China in the following content.

¹⁶ The debates between craft and design in China will be discussed later in this chapter.

material differences¹⁷. They were fabric and textiles; ceramic and porcelain; jade and jade-like stones; metalwork; lacquer work and woodenware; bamboo ware, ivory ware, horn work and glass ware. Chinese modern craft can also be classified into daily necessities and “appreciation” products (artwork), and these two do not have very clear boundaries. In its long history in China, the status of craft is special and complex from the Pre-Qin Period¹⁸ (before B.C. 221) to the end of the Feudal Society during the Qing Dynasty (1636-1912).

The Status of Craft in China

The status of Chinese traditional “craft” was considered high and essential in the Pre-Qin Period (before B.C. 221), especially in the Spring and Autumn, and the Warring States Periods (770 B.C. -221 B.C.) (Hang, 2008, p. 64). It was believed to be “what the sages make” in ancient China according to the *Book of Diverse Crafts* or the *Record of Examination of Craftsman-“Kao Gong Ji”*(考工记)¹⁹ (Wusan Dai, 2003, p. 17). During these times, the society had been buffeted by social and political upheavals due to the decay of the Zhou Imperial Court, and the wars between different feudal kings. As a symbol of advanced productivity, craftsmen and crafts became significant to the feudal kings and the whole of society. In addition, due to the Confucian tradition of the ‘Six Arts’ in ancient China and the well-known saying in *Confucian Analects*, ‘immerse in the six arts’, the traditional concept of “art”, in other words, traditional “craft”, was given high importance for a long period in the history of this feudal society.

¹⁷ This classification was made by scholars only after the modern concept of craft was introduced to China. It is a combination of traditional craft and modern craft. It is to some degree different from the original classification of traditional crafts in China.

¹⁸ In B.C. 221, the first dynasty of feudal society in China the Qin Dynasty was established. In Chinese history, all the dynasties before the Qin Dynasty are to be known as the Pre-Qin period. They include the Xia Dynasty (about B.C. 21 Century-B.C. 16 century), the Shang Dynasty (about 1675 B.C. - 1029 B.C.), and the Zhou Dynasty (1046 B.C. -221 B.C.). The Zhou Dynasty had two parts: The Western Zhou Dynasty (1046 B.C. - 770 B.C.) and the Eastern Zhou Dynasty (770 B.C. - 221 B.C.). The Eastern Zhou Dynasty is also called the Spring and Autumn, and the Warring States Periods (770 B.C. -221 B.C.).

¹⁹ It is the first classic work on science, crafts and technology compiled in the end of Spring and Autumn Period.

In the Pre-Qin period, craft to some extent was a link to different sorts of philosophies and theories. The Pre-Qin (before B.C. 221) was believed to be a period corresponding to pinnacle of Chinese philosophy. Although society was in chaos, the “Hundred Schools of Ideas” became important when philosophers developed a broad range of ideas and thoughts which they discussed freely. All schools of thought contained the relationship between “man” and “man”, “man” and “object”, “Tao” and “ware”, and the “sense of honour and justice” and “profit”. To be more specific, the relationship between “Tao” and “ware” means the relationship between nature, people, artificialities that are made by people, and crafts and skills. The connection between “the sense of honour and justice” and “profit” means the association between social fairness and justice, and the profits caused by the circulation of artificialities (or manufactured goods). Most of the thoughts and theories about these relationships were shaped by the examples of craft. So, in this time, craft had a significant role while “painting” as a modern form of “art” was only one of the categories of “craft”.

As discussed earlier, art included craft, but also, craft embraced art which can be seen from the *Book of Diverse Crafts* or the *Record of Examination of Craftsman* (Chen, 2006, pp. 3-5). The book recorded six categories and thirty subclasses of traditional crafts. The six big categories are craft for wood (wheel, archery, cart making), craft for metal (casting, metallurgy), craft for leather (fur clothing), craft for colouring (painting, bell-making, basketry, cloth-making), craft for scraping and grinding (jade, sculpture, chimes), and craft for blank making (pottery, tiles). To be more specific, painting is included in the category of “colouring”. It was only a subclass under the concept of traditional “craft”.

However, the status of “craft” from the Han Dynasty (202 B.C. -220) onward declined dramatically while painting had a rising status. From the Han Dynasty (202 B.C.-220) to the Qing Dynasty (1636-1912), the country kept the Confucian tradition of respecting the “Yi” (art). However, this “art” was not the original “Six Arts” that focused on craft and skills, but developed as the “Four Arts” such as

“lyre-playing”, “chess”, “calligraphy” and “painting”. Painting, as a representative of the modern sense of “fine art”, then became the main art activity throughout Chinese history.

One item has to be clarified is that on top of this hierarchy between “art”, and “craft” in Chinese history, there was another hierarchy between “royal” and “folk”. No matter whether “art” or “craft”, the “royal painting bureau”, the “royal workshop”, the “royal kiln”, or the “royal painter” were all respected because of their royal status. While the “folk painting”, the “local workshop”, or the “artisan” and “craftsman” had a low status and did not earn much respect. It was recorded in the *Records of the Classic Paintings in the Past Dynasties* (历代名画记 *Li Dai Ming Hua Ji*), which was written by Yanyuan Zhang during the Tang Dynasty (618-907), and the *Records of illustrations and Traditional Chinese Paintings* (图画见闻志 *Tu Hua Jian Wen Zhi*), written by Ruoxu Guo during the Song Dynasty (960-1279) that the status of imperial paintings were far higher than that of local paintings and handicrafts.

During every dynasty from Han (202 B.C. -220) to Qing (1636-1912), the Imperial Court had its own “Painting Bureau” or “crafts workshops” which served for the royal family only, or sometimes had the responsibility to teach art and craft skills (Chen, 2006, p. 3-5). Examples of these were: “the Yellow School Artisan” during the Han Dynasty (202 B.C. -220), “the Young Mansion Jian”²⁰ during the Tang Dynasty (618-907), “the Painting Academy” during the Song Dynasty (960-1279), and “the Ruyi Pavilion” during the Qing Dynasty (1636-1912) . They were not only organisations for creating fine art or craft artworks, but also state-run institutions for traditional art and craft education.

This situation lasted until the status of royal painting was challenged by the “literati painting”. Under the Song Dynasty (960-1279), standing in opposition to the

²⁰ “Jian” means a government establishment (such as a school) in former times.

professional and formal imperial painting, a new style called “literati painting” was prized above formal painting by most of the literati and scholar-bureaucrats. They were the educated elite who had either retired from bureaucracy or were never a part of it. This “literati” style thought highly of three things: the status of the painter (high officials and noble lords), cultural cultivation, and the artistic conception of painting. Soon, “literati painting” became a new tradition and a representative of Chinese painting. This increased the division and distinction between the so-called “fine arts” and “crafts” and aggravated the situation where the local artisans and craftsmen, who valued skills and crafts, were considered to be at the lower levels of society.

This awkward situation and status of the traditional craft in China also can be understood by the Taoists’ thought of “Tao” and “Ware”. Xiyang Yuan (2003, p. 63-64) referred to a well-known saying in *the Classic of Changes* (易经-Yi Jing) which was: “What is antecedent to entity is Tao. What is subsequent to entity is Ware.” Jian Hang (2007, p. 39-42) gave an explanation that “Tao” in this circumstance means “immaterial”, “abstracted”. People know it exists but cannot touch it. It is the source of everything and it is the force behind everything. It is the spirit of Taoism, which is a Chinese philosophical, religious and political tradition, and one of the foundations of Chinese culture. Ware means “material”, and in the theory of Taoism mainly means household utensils, such as pottery. It also implies any crafts and skills. Taoism brought with it a negative attitude towards craft. It advocated “Wu Wei” which means, “inaction, acting following the natural laws, do not interrupt but allow things to happen spontaneously” (*ibid*, p. 42). The Taoist believed the development of “Ware”, which was the artificial interruption of the naturalness, would corrode people’s hearts.

Hang (2007, 41-42) then cited a story in *Zhuangzi*²¹ to interpret this Taoist philosophy that was related to craft. An old man refused to use an advanced ware to draw water but used his old earthen bowl in order not to damage the “Tao”. In the old man’s opinion, advanced tools and craft are convenient, but they can also lead to unfortunate results or disasters if they are misused. So, he preferred not to use craft and advanced tools. Other examples such as metalwork was a symbol of advanced productivity, but metal swords were fierce and cruel weapons that were used in wars; carriages brought about convenient transportation, however, they made people become lazy and exercise less. Thus, it is precisely as Xiyang Yuan (2003, p. 64) said, “Jun Zi”²², literati and scholar-bureaucrats were scared of having the notoriety of “making a hobby of crafts which saps their will to make progress”. They stayed at a respectful distance from handicrafts and techniques. Thus, although painting, as part of the modern sense of “art” was respected and promoted by the Imperial Court from the Han Dynasty (202 B.C. -220) onwards, the traditional idea of the skill-related “Yi”, and “craft” did not have a truly high status in Chinese traditional Confucian and Taoism cultures after the Pre-Qin Period (before B.C. 221).

To conclude for this section, craft both had a long history in the Western European countries and China and they, to some extent, had equivalent meanings both in a traditional and modern sense. In both countries, although the time periods were not identical, craft had a high status initially and then its status dropped and was replaced by art. Similar to the term “art”, the modern meaning of craft in China was also influenced by the Western world due to its Industrialisation, modernisation and the cultural consequences. This to some extent also spread a new word “design” to China.

²¹ *Zhuangzi* is a name of a book. It is also a respectful form of title for Zhuang Zhou, who was an influential philosopher and a representative for Taoism. He lived around the 4th century BC during the Warring States period. The book *Zhuangzi* was written by him, which expresses the philosophy of Taoism.

²² (In Confucian tradition) a person of noble character and integrity

Design in the UK and China

This section addresses the term “design” in the UK and China. I will first outline a brief history of design in the UK. Second, I will introduce the new term “design” and its related terms in China. Lastly, I will demonstrate the complexity of the term “design” and “craft” respectively in the UK and China’s cultural history.

The Concept of Design in the UK

According to the Oxford Dictionary (2014), the word design has several meanings - it can refer to a thing or to a process²³. Walker (1989, p. 23) stated that design can refer to the act or practice of design (process); or a sketch, a design, a plan or a model (the result of that process); or designed products (to the products manufactured with the aid of a design); or to the look or overall pattern of a product. Design was derived from the mediaeval Italian Latin word “disegno”. It used to mean drawing or preparatory study, and was the basis of all the visual arts throughout the European tradition (Dormer, 1997, p. 39; Waker, 1989, p. 23). Walker (1989, p. 23) and Macdonald (2004, p. 291) both indicated that during the 15th and 16th centuries, design was part of the artists’ creative activities and not considered a full-time profession. As the word embraced the inventive process for every type of artwork, Leonardo called it “the parent of our three arts” and Vasari referred to “the arts of design” which include painting, sculpture and architecture (Macdonald, 2004, p. 291). Design has both artistic and engineering aspects and design practice can fit into different educational categories. According to Mitcham (1994, p. 229), the ideal of beauty and the ideal of efficiency and standards can distinguish artistic design from engineering design.

²³ As a noun, it means: “1: a plan or drawing produced to show the look and function or workings of a building, garment, or other object before it is made; the art or action of conceiving of and producing a plan or drawing of something before it is made; the arrangement of the features of an artefact, as produced from following a plan or drawing. 2: a decorative pattern. 3: purpose or planning that exists behind an action, fact, or object. As a verb, it means: 1: decide upon the look and functioning of (a building, garment, or other object), by making a detailed drawing of it. 2: do or plan (something) with a specific purpose in mind. In short, design refers to either a thing or a process” (Oxford Dictionaries, 2014).

In terms of educational categories, design in this thesis mainly refers to a group of subject disciplines from their artistic aspect such as industrial design or fashion design.

Design as a Concept in China

“Design” as a term was relatively new to China and was introduced from Japan in the 1920s and affected by the Western modernisation and its cultural consequences (Hang, 2008, p. 63). The corresponding term for “Design” in China is “She Ji” (设计). The two characters were used separately in ancient China. According to the Han Dian Dictionary (Zdic.net, 2003), “She” meant, “plan” and “Ji” meant “scheme”, “strategy”, and “trick”. The whole word in ancient China meant “plan the scheme”. In a broad sense, it means project, scheme, the plan and preparation which created to complete a task (Ruilin Chen, 2006, p. 1). Jian Hang and Xiao’ou Cao (2009, p. 122) indicated that in Chinese history, “She Ji” meant everything about aesthetics that was made by human beings, no matter whether it is described as handicraft, ornament, decorative arts, decorative pattern design, applied art, or the so-called “Chinese modern craft”. Also, similar to the English meaning, the word “She Ji” could be a “process” or a “thing”. It also means “artistic design” and “engineering design”. In Chinese art and design circles, “She Ji” (design) is a short name for “Yi Shu She Ji” (artistic design).

There were several similar terms used to interpret the modern meaning of design (or craft²⁴) before the term design was introduced to China. According to Ruilin Chen (2002, p.7), they were Tu’ An (图案) in Chinese which literally means pattern or design but could be translated as decorative pattern design²⁵ (the execution of

²⁴ There was a misunderstanding and misreading between the term craft and design in China at this time, since China was in a transition stage from an agricultural society to an industry society, and it did not experience the normal modern revolutions that had happened in the Western countries for years. All the outcomes of Western modern revolutions were infused to China at one time. The country needed time to digest the new ideas and there was collision between its own culture and the external new cultures. Thus, certain misunderstanding and misreading was inevitable.

²⁵ See chapter 4 about more information on decorative pattern design (pp. 100-101)

the whole design on paper). This term was adopted to describe the modern sense of design in 1918 when the predecessor of the Central Academy of Fine Arts was established; Yi Jiang (意匠) which was a Japanese word, and meant a new or novel design applied in the shape, appearance, or embellishment of a manufactured product, or the conception or skill in an artistic creation; and Shi Yong Mei Shu (实用美术) which can be translated as applied art.

Confusions between Craft and Design in the UK and China

The modern concept of design was buried in the concept of “craft”, “ornament” or “applied art”. As Macdonald stated, students could choose to study “design” in a “craft” class. Design courses were considered practical subjects of craft section (Macdonald, 2004, p. 301). In addition, design in the early 20th century mainly consisted of drawing and painting designs on paper. The purpose of design courses was to produce a “complete designer on paper” (*ibid*, p. 301), which is similar to the Chinese concept of decorative pattern design (Tu’ An) that I will discuss soon.

This confusion between craft and design was, to some extent, attributed to the Arts and Crafts exponents William Morris and Walter Crane. Morris and Crane did not have a clear understanding about the modern sense of “design”. Macdonald stated that the concept of design that Morris and Crane understood was not “true design” but “applied art”. In some of Crane’s writings, he replaced “applied art” with “design”. However, what he really meant was “applied art” - “art that could be applied to craftwork” (Macdonald, 2004, p. 302). What he paid much attention to was the “surface decoration”, not “the construction of good design” (*ibid*, p. 312).

Nevertheless, one cannot blame Morris and Crane for substituting the concept of “design” with “craft”, as craft was also rooted in the very heart of modern industry precisely where design was located. As Lucie-Smith (1981, p. 15) stated, craft was

an intermediary between design, and technology and the finished industrial product, which could be probably produced by machine in a kind of mass-production. Although Morris and Crane's influence was mainly in the area of applied ornament and decoration and they did not tackle the fundamental problems of design, the Arts and Crafts Movement remained a significant influence on craft and machine production. Due to the influence of the movement, craft and design were divorced from each other in the 1920s and meant different things (McDermott, 1992, p. 51; Greenhalgh, 1997, p. 6). Design was connected with the machine-made manufacturing industry, while craft was associated with individually handmade objects.

However, because of Morris and Crane's specific preference for handcraft, handcrafts were considered superior to machine products and industrial designs. This class system produced "unsuitable art training and a hostile attitude to industrial and commercial art lasting up to the 1940s" (Macdonald, 2004, pp. 313-314). In addition, due to Morris and Crane's obsession with craft and tradition-based styles, and their rejection of machine production, UK modern art and design higher education was influenced by their craft philosophy and was bound within the sphere of tradition-based handicrafts (*ibid*, p. 314). Thus, the concept of modern design and the integration of art education with machine production began in Germany when the Bauhaus, which had been founded on the English concept of Arts and Crafts and was strongly affected by the movement, was established in the 1920s. Craft and design were divorced from each other in the 1920s and meant different things (McDermott, 1992, p. 51; Greenhalgh, 1997, p. 6). Design was connected with the machine made manufacturing industry, while craft was associated with individually handmade objects.

In China, two terms were mixed with the new term "design" in different stages: decorative pattern design (Tu'An) and Chinese Modern Craft. Decorative pattern design in China had three confused aspects. One is that, although the notion was an interpretation of the Western modern concept of design, in China, it referred

to both “design” and “craft” because of the unclear understandings between the modern ideas of craft and design. Another confusion was that the phrase did not cover the entire process of “design”, but only meant the first half part of the whole designing process: designing or drawing on paper (Yuan, 2003, p. 15). Thirdly, although the pioneer of Chinese art and design education Guiyuan Lei (Liao, 2011, p. 59) divided the notion “decorative pattern design” in Chinese condition into three parts: composition, pattern and colour, and claimed that this notion did not only mean “decorative pattern”, there were still scholars or educators misunderstanding the meaning of the notion and narrowing decorative pattern design into “decorative pattern” only.

The other confusion comes between the meaning of Chinese modern “Craft” and “design” terms. Yuan (2003, pp. 215-216) pointed out that there were two different views towards “Chinese modern craft” and “design”. Guanzhong Liu²⁶, the “father” of Chinese industrial design, believed that Chinese modern “craft” and “design” are two different concepts (Liu, 1988, pp. 3-6). Another group of researchers who had thoroughly investigated Chinese art, craft, and design history had a different viewpoint and insisted that design was actually the modern form of Chinese modern craft which includes the original concept of art and craft. They claim that the notion “Chinese modern craft” was not only a synonym for “handicraft” and “craftwork”, it also included the designing process for commodity (Zhang, 1988, pp. 36-38). They thought the developments of modern industrial machinery, as well as the digital era that we exist in, have changed the form of designing objects from hand-made to machine-made and computer-made. Yet, the essence of “making” has not been changed. They advocated combining the ideas of handicraft, folk craftwork, Chinese modern craft as well as design (*ibid*, pp. 36-38).

²⁶He is one of my interviewees from Academy of Arts and Design in Tsinghua University.

In a study of *Problems Concerning History of Chinese Arts and Crafts and of Chinese Design*, Hang (2008, pp. 63-67) suggested a compromise. He thought the biggest difference between craft historical research and design historical research in China was that design history research focused on people's lives, usefulness and functions of the objects. Chinese modern craft history study emphasised decoration and artistic and spiritual aspects of the objects. The objects that the two parties studied could be overlapped but they focused on different aspects of these objects. In addition, decoration was another kind of design and the process of decoration was the process of designing. Therefore, although there were slight differences between Chinese modern craft and design, the notion of "Chinese modern craft" and "artistic design" could not be separated because of their traditional and historical connection. To divide them and to adopt the western modern design concept blindly and completely without combining the nation's own traditions and culture would make "design" become only a Western extrinsic conception (Hang, 2007, p. 24).

Thus, from the demonstration in this section, there was confusion between the terms "design" and "craft" in China and UK. Similar to the terms "art", and "craft" in the UK and China, design has its specialties in the two nations. Although "design" is a new term introduced by the Western European countries, it still has its Chinese roots and traditions. Additionally, the confusion is to a certain degree because of the unstructured nature of "design" and "craft" themselves which was born from the industrialisation, modernisation and the cultural consequences of the societal upheaval. Due to this unstructured nature, the relation between "art", "craft" and "design" was mixed and blurred.

The Blurred Relationship between Art, Craft and Design in a Modern Context

From discussions above in this chapter, there were two time periods that seem important. Around the 18th century, in the West, the separation of the term “fine art” from the term “craft” denoted a shift in their relative values. Then in the 1920s, the term “design” was divorced from the term “craft”. However, the division of art, craft, and design caused problems for crafts and the relationship between art, craft and design became blurred again in a modern sense.

Dormer (1997, p. 18) claimed that the separation of art, craft, and design led to the separation of “having ideas” from “making objects”. It also generated an idea that there was a certain “mental attribute known as ‘creativity’” that was superior to the knowledge of how to make things and which could be separated from making things. So, the direct consequence was that art could exist without craft, and that “creativity” and “having ideas” preceded “making things”. Designers only had to have conceptual ideas of the objects or products within their minds without using their hands to make them into physical objects. Examples could be seen from Jane Forsey’s definition of “design”. In Forsey’s opinion, “(design) is distinguished by neither expressive vision nor skilled production by an artisan” (2013, 69-71). Although Forsey thought design means both a practice or an object, “practice” here does not include “making objects” but only contains the process from the stage of “having ideas” to the stage of drawing or graphics or other visual methods (*ibid*, pp. 69-71). This all led to the notion that design and art became “higher” than craft.

In China, after a better understanding and then a separation between Chinese modern “craft” and “design”, the Ministry of Education abandoned the subject area of Chinese Modern Craft in 1998. Design then became more elevated than craft. Research in crafts conducted by some scholars for almost their entire lives went unrecognised and was deemed useless. The notion of Chinese modern craft

and the long-standing concept and activities of traditional craft in China became inferior to design and art. However, to separate the notion of art, craft and design was not a conscious action. China was not substantially industrialised and modernisation and the cultural consequences when they initially happened in the Western world were different in China. What the country desired was to use a new Western term to replace the “outdated” term including its long history without really thinking it through carefully.

When design seemed to be everything, there were also enough people who admired crafts in the UK and the Western European countries. There is a belief that making objects is the best way to fully understand the properties and function of a made object. Making a copy, a model, a representation, or a piece of mimetic art would allow artists and designers to fully understand the product. A conception of design was only half of the object, which contains ideas, plans and artistic methods. Making and crafting was the other, which could bring the ideas to life. This to some extent supports the revivals of craft.

Craftsmanship both in the UK and the China, to some extent, regained importance with revivals of taste and decoration in the UK in the 1970s and recently in the 2010s. In China, the terms of craft regained its significance in society and culture. Although China did not play on the same historical platform during the periods of Western industrialisation and the subsequent cultural movements that occurred, it ultimately caught up with the frontrunners and started to rethink what it simply accepted before, reviewing the relationship between craft and design, and how China’s own culture and history was affected and blended with these new concepts. As Frayling said, “Craftsmanship has again become fashionable in high places, just as it did during the last few recessions. In the boom times of the early 2000s, the public talk was of design: now it is more of craft, a shift which mirrors the parallel move from ‘the creative industries’ to ‘productive industries’ and manufacturing” (2012, Loc 31).

As craft regains its status, the distinctions and boundaries between “craft”, and “design” became blurred (or were always blurred). On the one hand, design and craft have a mixed relationship because of the unstructured nature of decorative arts (Greenhalgh, 1997, p. 40). Decorative arts were included in most of the design histories, while the history of craft also required decorative arts as part of its constituency. Helmut Lueckenhausen (1997, p. 29) believed designers had problems recognising craft as belonging within their domain. This is because as a modern concept, design needs some legitimization of its historical context from decorative arts and craft. On the other hand, one of design’s distinct definitions is an “object”. In this respect, design had a strong resemblance to craft. As Lueckenhausen indicated, both the fields of design and craft “are given to presenting themselves through an aesthetic”, and both the fields of craft and design “develop cultures unsympathetic to alternative ‘looks’” (*ibid*, p. 29).

Design also overlaps with art or even science. Lueckenhausen cited Richard Buchanan and Victor Margolin to explain the domain of design as consisting of: “material objects, visual and verbal communications, organised activities and services, and complex systems and environments for living, working, playing and learning” (*ibid*, p. 30). This domain not only included “historical and contemporary manifestations of craft”, but also contained the spheres of art and science (*ibid*, p. 30). Due to the development of the high-tech, the relationship between art, design and science and whether design was more closely linked to art or science was also debatable. To take industrial product design as an example, science and technology were the foundation of function and performance for design. Yet, one could not deny that art provided the aesthetic underpinning for designed products.

It seems not only art, craft and design are tied together in complex ways, but also that the three combine with science, engineering and other areas that emerge and are stressed according to the ebb and flow of technological development and the interaction between different subjects. Thus, the concept of design is

comprehensive and overlaps with craft, art and even science. The space between these terms is becoming narrower within the modern context, eroding the borderline definitions between arts subjects and disciplines.

Conclusion

To conclude, this chapter mainly discussed the changes of terminology, reflecting changes in status among the art, craft and design, the relationship between craft and art, as well as craft and design in British and Chinese cultural history. I first examined art and its corresponding Chinese term “Yi Shu” and found that traditionally they had a similar meaning which was closely related to skills and crafts. Second, I paid attention to “craft” and the equivalent Chinese term Gong Yi, noting their status in Western and Eastern cultural history. Although the changes in the status of Gong Yi occurred earlier (Han Dynasty 202 B.C. -220) than its equivalent in the Western European countries (16th century or 18th century), craft’s status declined in both nations. Then, I focused on design and its mixed relationship with craft in the UK and China. Similarly, there was confusion in both nations between design, craft and their related terms. The modern meanings of art, craft and design in China were to some extent influenced by the Western modern culture. The blurred relationship between the three terms is also a homologous phenomenon in the two nations. This cultural history of art, craft, and design can be taken to reflect the cultural context of the history, culture and identify of art schools in the two countries that I shall discuss in later chapters.

Beyond context, as embodiments of socio-cultural history in the UK and China, art, craft and design’s features and changes affected and informed art schools’ history and the formation of art schools’ culture and identity, which I will discuss in the later chapters. As demonstrated earlier, in the West, “art” originally referred to painting, sculpture and drawing up to the 17th century, then in the late 19th century craft started to be linked to aesthetics, and the concept of design in the early 20th century came to inform modern design education. These cultural

changes all, in different ways, shaped the cultural history of art schools and the character of modern art and design higher education. In comparison, in China the term “Yi Shu” was related to drawing or the art we could understand nowadays from the Weijin or the Tang Dynasties. This period is the time that Chinese romantic traditions, which I will discuss in detail in chapter 7, emerged and had a profound impact as the context for Chinese art schools’ culture. Craft and design’s modern meanings which are related to aesthetics in China were introduced by the Western world. In the next chapter, I shall discuss how the Western modern art, craft, and design culture affect Chinese modern art, craft, and design higher education and how a global culture was developed based on cultural exchanges from one country to another.

Chapter 4. A Reflective History 1840-Present: The Changes of Status of Art, Craft, and Design in the Context of British and Chinese Art and Design Higher Education

To deepen the discussions about the concept of art, craft and design in the previous chapter, this chapter demonstrates the changes of history of art, craft and design higher education both in the UK and China to provide a further cultural context for the core aim of this thesis: explore the deep beliefs and core values of art schools. The time period I focus on starts from the 1840s to the early 21st century in both countries, excluding history of the guild, artisan training, the original academies of art in the Europe²⁷, and traditional painting and craft training in China. As from the 1840s to the early 21st century, the Western countries experienced modern arts and design higher education that was influenced by industrialisation, modernisation and its cultural consequences. In China, it was through national crisis, social transformation and the collision and blend of the Western modern culture and Chinese traditional cultures. The Chinese society was experiencing a transformational period from the traditional agricultural society to the modern industrial society. This modernisation in the middle of 19th century is where the modern art, craft and design higher education come from.

In the process of this history, the emphasis for art, craft and design was changing in the UK due to political, economic, and socio-cultural reasons. These include economic drivers, different attitudes of influential specialists in arts, decisions of the government, certain social movements such as the Arts and Crafts Movement, and the development of the socio-cultural environment, mass production and new technology. Art, craft and design were also changing in China along with different new terms were introduced into the country. As China has a long

²⁷ For history of Academies of Art, see Pevsner Nikolaus (1940)'s book *Academies of Art*.

tradition of Chinese painting history, it was relatively easier for the country to conduct art and fine art education. Then as different forms of the modern concept of craft and design was introduced to China, it struggled to distinguish the differences between design and craft.

As some of the history has not been fully recorded officially, the materials I used in this chapter contains historical literature, critical studies in art and design higher education, governmental reports and governmental policies, merger studies, as well as some primary resources including my interview data and some unpublished and first-hand minutes, proposals and governmental responses to complement the unrecorded history.

In this chapter, I will first outline the changes of modern art, craft, and design higher educational history in the UK. I divide the process into six stages: stage of schools of design, stage of art training, stage of modern craft education, stage of modern design education, stage of integrated art and design education, and stage of the mergers. Then I will examine modern educational history in arts in China. I have also divided this history into six stages. Before these six stages, I will give a brief introduction about the prologue of master and apprentice system. The six stages are: art/craft education, modern fine art education, decorative pattern design education, modern crafts education, the coexistence of modern craft and design education, and art and design higher education in universities.

Changes in the British Modern Art, Craft, and Design Higher Education

In this section, I will give a brief introduction about the changes of art, craft and design higher education in the UK chronologically. I divided art and design higher education into six stages from the establishment of the first design school in 1837 to art and design higher education within the university sector in the early 21st

century. Firstly, I will examine the history of schools of design which were established to promote the country's design and manufacturing. Second, I will outline the history of the art schools which were converted from design schools to emphasise romanticism and art. Next, I will review the history of the following craft education in the UK, which was influenced by the Arts and Crafts Movement. Fourthly, the modern design education and the National Diploma in Design will be discussed. Next, I will address the stage of an integrated art and design higher education that was based on the impacts of the Coldstream Report and Summerson Report. Lastly, I will focus on the mergers of art schools and polytechnics/universities that can be seen as either depriving freedom or giving multidisciplinary potential to art schools. As a reaction to the mergers, the Hornsey Art School Revolt will also be discussed in the final section.

The First Stage: Schools of Design

The first stage I aim to discuss about British art, craft, and design higher education which started from the "Schools of Design" in the 1830s-1840s, when "design" was attached the highest importance, and was used to promote industry. Before the establishment of those design schools, as I discussed in the previous chapter, the modern concept of design had already emerged with the industrialisation in the 18th and 19th centuries. In addition, before these Schools of Design were established, there had been "Schools of Design" that were established by the Royal Academy in London, which I will call it the "earlier Schools of Design" in this chapter.

The Royal Academy was established in 1768, and among its many intentions, it had a claim to promote "the arts of design" and its education as a response to the industrial revolution (Macdonald, 2004, pp. 28-19; p. 62). Then in the following year, the earlier schools of design were opened in the Royal Academy "for the use of students in the arts" (*ibid*, p. 62). However, in the early years of the 19th century, these earlier Schools of Design were not paid much attention to by the

academicians and they had no interest in promoting the “arts of design” among the public. The students in these earlier Schools of Design received almost no lectures from the professors. The schools “had become merely studios in which young men copied antique and life in the hope of becoming Associates”. (*ibid*, p. 63; p. 65).

This situation lasted until 1835 when the British government, for the first time, intervened in its art, craft and design education and prepared to establish a central design school. A Select Committee on Arts and their Connection with Manufactures was appointed to investigate how to promote design among the manufacturing population in the country (*ibid*, p. 67). In its first series of hearings on Arts and Manufactures in 1835, the committee had a discussion about French design and German design. Practically all had agreed that French manufacture was superior to British in design while some of them doubted German design and indicated it was inferior to the French design, as inferior as British design, or more so (*ibid*, p. 68).

In Bell’s opinion, French and German design education were superior to British design education in the early 19th century (Bell, 1963, p. 47-48). France was a “great rival” to the UK, and “French patterns”, “French fashions” and “French designers” had presented “the most alarming menace to British industry” (Bell, 1963, p. 47). This is because France had a thriving art and design education to instruct designers (Macdonald, 1970, p. 60; Jeremiah, 1980, p. 4). Bell (1963, p. 47) indicated that the “great and prosperous school of Lyons” in France was the “model and cynosure of all other industrial art schools”. Besides this, France also had many flourishing “provincial academies” (*ibid*, p. 46). In addition, the French government spent “considerable sums” on art works and encouraged museums to open to the public: the UK “hardly had a National Gallery” (*ibid*, p. 47). These efforts that France had made allowed a great many of trained art and design workers to swarm into the labour market and educated the public’s basic art taste. They also allowed many superior French manufacturing and designs to import to

the UK. Besides French design, although some committee members doubted German design during the first series of hearings in 1835, Bavaria, Belgium, and Prussia had also “very elaborate and intensive” art educational systems (Bell, 1963, pp. 47-48) which ended up in thriving design and manufacture as well. So, in order to catch up with these countries in terms of design and manufactures, the United Kingdom had to improve its design education.

Then in the second session of the Committee in 1836, one of the final recommendations was to establish a Normal School of Design. In 1837, the new Government School of Design (later Royal College of Art) was established (Macdonald, 2004, p. 73) with an economic purpose of enhancing the quality of British manufacturing and designs and of competing with France’s, especially Lyon’s, products. Later from 1842 to 1852, 21 branch schools were gradually set up or were brought into the national system around the UK to support their local manufacture and design (Bell, 1963, pp. 99-101; Macdonald, 2004, pp. 84-112). Bell (1963, p. 101) gave a detailed name list of these branch schools in his book. Examples are the Nottingham School of Design, which was established in 1843 to back its local lace industry (Jones, 1993, p. 12), and schools of a kind such as Stoke (1847), Glasgow (1844) and Coventry (1844), which were also designed to increase art and design taste and their local industries (Bell, 1963, p. 100). These were broadly recognised as the (new) Schools of Design in the UK.

In terms of the educational system in these schools of design, although at that time the French system was superior to any other countries in Europe, the system of the design school in the UK, which was imported by William Dyce, was a German design system, especially the Bavarian system. This system focused on science and technology but devalued romanticism, and art influence which France emphasised. To be more specific, according to Macdonald (1970, pp. 75-80), Mr Dyce of Edinburgh was sent by the Board of Trade in the UK to study the schools of design in France and Germany. In Dyce’s report to the Board of Trade, he chose the German scientific and technical design system rather than the French system,

which showed a special concern for art. This choice was based on his preference of utilitarianism and his own conviction that “design is science, and can be learnt scientifically” (*ibid*, pp. 75-80).

The academicians of the governing council of the central design school not only had no idea of the fundamentals of “design” but also rejected art in the school. They believed “design” for industry was “the lowest branch of ornament, even below the hand crafts” (Macdonald, 2004, pp. 70-71). Thus, the purpose of the central school was confirmed as not for every kind of design, but for ornamental only. In addition, the artisans and students in the school would not be allowed to study High Art (painting or live figure) and there were no chances for the students to become artists (*ibid*, pp. 70-71). These rules also applied to the 21 branch schools.

There were contradictions and disputes for years about Dyce’s report and whether to emphasise science and design or drawing and art. Due to the natural needs of drawing and painting in the schools of design and the low quality products presented in the Great Exhibition in 1851, the French system, which stressed art influence, was finally assigned a high value. People in design schools started to question even the original purpose of the establishment of the Schools of Design (Bell, 1963, pp. 154-173). A staff and student sit-in happened in 1845 because of the ignorance of drawing in the early Government School of Design (Frayling, 1987, pp. 26-28). This sit-in brought about the introduction of figure drawing and even the live models. Although the original purpose of the (new) schools of design was only to focus on ornament and design rather than painting and art, art and painting started to become important and there was a bias towards design and decorative art. British art and design higher education entered into the next stage of art training.

The Second Stage: Art Training

As a result of the elevated status of art, these 22 design schools, which were controlled by the new established Department of Science and Art, were successively transformed into drawing schools or art schools from the end of 1852 and the beginning of 1853. This decision was made by Henry Cole and Richard Redgrave who believed the original purpose of design schools to support British industry was wrong (Naylor, 1990, p. 18; Frayling 1999, p. 12). Cole thought the French phrase “*école de dessin*” was mistranslated as the School of Design, but it actually meant the Drawing School. As Cole declared, the “improvement of manufacture” became the secondary consideration of the schools, but “general elementary instruction in art” would be the main priority (Frayling, 1999, p. 12). The schools finally adopted the French artistic system and the purpose of the schools changed to art and drawing (Frayling, 1999, pp. 12-14; Bell, 1963, pp. 240-251). Art and romanticism were supposed to have been given a high importance at the time of Cole.

However, although at this time art and drawing was given great emphasis, the courses could not have been much further away from artistic and romantic approaches. This is because Cole developed Dyce’s philosophy of utilitarianism even further. According to Macdonald (1970, pp. 226-232), John Stuart Mill and Bentham influenced Cole to a great extent through his attendance of the reading group run by George Grote and the London Debating Society. Cole personally thought his utilitarianism was more practical and modern than Dyce’s, and established geometry as the foundation of art and design. Cole’s utilitarian preference propelled the highly specific syllabus for art teaching: The South Kensington System.

An elementary drawing examination called the National Course of Instruction in Art in 1853 was introduced by Cole and the Department of Science and Art in South Kensington. This centralised system, which was known as the “South

Kensington System”, controlled teaching and examinations in the art schools for over 60 years till the early 20th century (Lyon and Woodham, 2009, p. 11), and even up to the 1920s and 1930s (Cunliffe-Charlesworth, 1991, p. 26). This system operated a “payment on results” system (Macdonald, 1970, pp. 207-222; Davis, 2007, pp. 6-10) which meant that “the grants awarded by the Department to each School of Art were based on the performance of its students in the regular examinations and competitions organised by the central authorities at South Kensington” (Davis, 2007, p. 6). What the system favoured was a punctiliously shaded style and highly finished drawings. The students might take weeks or even months to finish a single drawing and to submit for the examination and competition. So, this “payment on results” system was broadly seen as being authoritarian and restricted students’ creativity particularly in design.

This “general elementary instruction in art” was encouraged and developed even more by Cole and Redgrave’s successor Edward Poynter (Frayling, 1999, p. 12). Drawing and painting was considered everything whereas decorative art and design was seen as nothing (*ibid*, p. 14). “Art” was officially considered superior to “design” and “craft” at this time. Frayling addressed this: “it is one of the strange paradoxes of art and design education at this time that as French educators came to admire the British system of design education more and more- because it was grounded in principles- British educators were turning, once again, to the French system of fine art education- because it wasn’t” (1987, p. 52).

The Third Stage: Modern Craft education: The Influences of the Arts and Crafts Moment

However, the emphasis of “art” shifted to “craft” particularly after the Arts and Crafts Movement in the last decade of the 19th century. Some art schools revolted against the central control of the South Kensington authority, and transformed themselves into schools of arts and crafts. Macdonald indicated that the Art Worker’s Guild was the “powerhouse of the Arts and Crafts Movement in

education” and he also believed the Arts and Crafts Exhibition Society “set a new standard of taste for the Victorians and encouraged many young artisans to enrol in craft classes” when they were provided to art schools in the late 1890s (2004, pp. 292-294). Moreover, it was the Report of the Royal Commission on Technical Instruction in 1884 which commenced the beginning of the Arts and Crafts Movement in public art institutions. The report stated: “Industrial design has not received sufficient attention in our schools and classes. In fact, there has been a great departure in this respect from the intention with which the Schools of Design were originally founded, viz. the practical application of a knowledge of ornamental Art to the improvement of manufactures (Macdonald, 2004, pp. 292-294).”

So, this original purpose of the Schools of Design was reused and rewritten half a century later. Walter Crane²⁸ was invited to give lectures about design and handicrafts in the National Art Training School (later Royal College of Art) two years later after the report. In spite of a sense of official ignorance and neglect, decorative design courses and craftwork were designed and produced first in the central school in London and then in various art schools across the UK such as in Manchester, Birmingham, Glasgow²⁹ and Nottingham. In 1896, the Central School of Arts and Crafts was set up by the London County Council and then became the largest centre for craft and design education in the UK. It even had facilities that were much superior to those at the Royal College of Art (Macdonald, 2004, pp. 294-303).

One probably has noticed that the concept of “design”, which was brought up again by the report in 1884, at this time was actually mingled with the concept of “handicraft” or “decorative design”. As discussed in the previous chapter, this is

²⁸ He was a member of the Art Workers Guild, the first chairman of the Arts and Crafts Exhibition Society, the director of Manchester School of Art, the later director of the Royal College of Art, and the most influential art teacher especially in manufacturing area in the schools of art in the UK.

²⁹ The Glasgow School of Art itself was designed by Charles Rennie Mackintosh and was a representative of arts and crafts style. Unfortunately, it was damaged by a fire on 23 May 2014.

because “design” and “craft” at this time were flexible concepts due to Morris and Crane’s unclear understanding of the terms. Although the Royal College of Art and the local art schools divided themselves into departments (design, modelling, painting and architecture in some of the largest art schools) in 1901, which made design a separate department, the concept of design was still buried in the sphere of craft and was not clear enough. At the beginning of the 20th century, for these regional schools of art, training local worker-craftsman was still regarded as the main purpose. This lasted until the modern concept of design was divorced from traditional craft and transformed through the Bauhaus’ application of craft process to modern design education.

The Fourth Stage: Modern Design Education-The Influences of Bauhaus

After Bauhaus was established in Germany in 1919, British art and design higher education was influenced by the modern design concept introduced by the German Bauhaus school and Johannes Itten’s Preliminary or Basic Course. This basic course was planned to guide students to learn basic principles of design from direct analyses and from their own experiences with materials. There were many artists and designers interested in the Basic Course at that time. Manchester School of Art was the first to set up the Basic Course in 1940. Up to the 1950s, most of the art and design schools in the UK followed the German lead. Then in 1952, the Basic Course was introduced to the Central School by Richard Hamilton and Victor Halliwell who were on staff at the school (Macdonald, 2004, pp. 365-368).

After the Second World War in 1946, the Ministry of Education replaced the Drawing, Painting, Modeling, Pictorial Design and Industrial Design Certificates which were first introduced by the Ministry of Education in 1913, and divided art and design education into two parts: a two year Ministry’s Intermediate Certificate in Art and Crafts and another two year National Diploma in Design (NDD) (Woodham, 2009, p. 14; Lord, James and Naylor, 2009). To be more specific,

the two year Board of Education's Examination in Drawing was replaced by the two yearlong Ministry's Intermediate Examination in Arts and Craft, which still focused on craft subjects, and still had the residue of influence from the Arts and Crafts Movement. Later in the same year, the Board's final examinations in Painting, or Modelling, or Industrial Design, or Pictorial Design were replaced by the Ministry of Education's National Diploma in Design (NDD) which integrated different craft and design subjects into the modern sense of design subject (Macdonald, 2004, p. 304).

The students had to first take the Intermediate course to have a broad foundation and then if the students succeeded, then they could continue their studies and specialise in specific art and design subjects on the National Diploma in Design (NDD). To be more specific, the purpose of the intermediate course was to allow the students to have "proper" drawing training. The students that passed the examinations of the intermediate course proved that they could draw in a way that represented an actual and accurate appearance of things. The intermediate course and the NDD both required the submission of students' "genuine" sketchbooks without removing leaves from them and sticking items onto the pages, their current sheets of work, roughs, final pieces of work and examinations. In 1949, the National Advisory Committee on Art Examinations was set up to administer the NDD. Although the NDD was as prescriptive as the intermediate courses, it did allow students to develop a slightly different and more personal approach in their drawings and paintings.

As time went on, the drawbacks of the "2+2 Certificate and diploma" became obvious and staff, students and even the Ministry's examiners were discontented with it. Tickner quoted Robert Medley that "by 1960, the NDD had long been regarded with something approaching contempt" (2008, p. 15). There were several reasons. First, the examinations of the certificate and the diploma required a dual system of assessment. This meant that students' work had to be first examined by the college staff internally and then by the assessors from the Ministry of Education. It was the Ministry's assessors who could make the final

decisions (Lord, James and Naylor, 2009). The inconvenience to transport the students' work and the double labour of assessment made both school staff and the Ministry complain.

Secondly, according to Tickner (2008, p. 15) and Lyon and Woodham (2009, p. 288), staff and students also had a common dissatisfaction because of the high failure rate even among the best students. The failures were often because the students' work was not consistent with the external examiners' tastes. Also, any work that tried to be creative was not acceptable. The examiners requested the students to imitate nature accurately rather than changing or distorting the nature with creative ideas.

Thirdly, as Tickner described: "this system produced neither good industrial designers nor satisfactory art teachers" (2008, p.15). This is because although British art and design education at this time was influenced by the German Bauhaus, it still had many residues of its own tradition of preference rooted in craft. In addition, this influence of the Arts and Crafts Movement dominated art and design education in the UK right up until the 1960s (Jones, 1993, p. 67). So, the National Diploma in Design still focused on handcraft rather than design at this time. The lack of industrial designers impeded the development of "trade products [to], modernise production" and the increase of exports against international competition (Tickner, 2008, p. 15). Therefore, a further reform of art and design education was imperative in this period.

The Fifth Stage: The Integration of Art and Design

In 1957, the Report of the National Advisory Committee on Art Examinations was published in order to gradually end the dual assessment system and bring autonomy and freedom to art colleges. In Circular 340 it was reported that a new degree course would replace the National Diploma in Design. This resulted in the establishment of the National Advisory Council on Art Education (NACAE) in 1959, known as the Coldstream Council with Sir William Coldstream in the chair. This

National Advisory Council on Art Education then published its “First Coldstream Report” in 1960 to introduce a new four-year scheme in art and design (“1+3”) to replace the old NDD (“2+2”) and local art and design schools followed the leadership of the Central School and introduced the basic course design and the visual art education.

This four-year scheme included a one-year Pre-Diploma course (foundation course) and a three-year Diploma in Art and Design (DipAD). Students who successfully finished the Pre-Diploma course, with five O levels and who were at a minimum age of 18 would be accepted to the DipAD (Tickner, 2008, pp. 15-17; Lyon and Woodham, 2009, p. 288-291). In addition, as Lyon and Woodham stated, “of the five O levels, three subjects should be recognised as being ‘academic’ and one of them should be in a subject considered to provide evidence of English language ability” (2009, p. 291). Four subject areas had been set up as chief studies. They were fine art, graphic design, three-dimensional design and textiles/fashion (Lyon and Woodham, 2009. P. 294). In the early stages of this diploma course, students were encouraged to experiment in different materials and different media.

The Coldstream Report and the new DipAD reformed the system and had some impacts on art and design education. As Lyon and Woodham indicated (2009. P. 294), the Coldstream Report suggested that the diploma courses should be accepted “as a liberal education in art”. Also, the Coldstream Report ushered in the emphasis of teaching and examination in art and design history and complementary studies (Strand, 1987, p. 12), to add academic credibility to practical art and design. In the second Coldstream Report, art and design theory was also included. The new DipAD reduced the number of diploma courses and students as well as improving the overall standard. However, it created another opportunity to divide diploma education and vocational education and had an effect on the close relations between schools of art and design and their local communities (Tickner, 2008, pp. 17-18). As Tickner argued: “colleges that failed

to gain diploma accreditation or were unsuited for it which were further educational institutions rather than higher educational institutions might run the new full-and-part-time vocational courses that would now be necessary, or part-time day-release courses for young people, or courses in design appreciation for the distributive trades or the general public (2009, p. 17)."

In order to implement Coldstream Report's proposals, a separate executive body was set up by the Minister of Education in 1961. This became the Summerson Council after its chairman named like the Coldstream Council before it, with an official name the National Council for Diplomas in Art and Design (NCDAD) created (Tickner, 2008, p. 18; Strand, 1987, p. 15). The NCDAD was an independent self-governing body to mainly administer the awarding of DipAD to art and design schools and students (Lyon and Woodham, 2009, p. 294). Also, it was created as stated by Tickner to be "responsible for the maintenance of standards, the validation of courses and the approval and supervision of examination procedures" (2008, p. 18).

To implement its function, the NCDAD published the First Report of the National Council for Diploma in Art and Design: the Summerson Report in 1964. In 1961, art and design schools and colleges were invited to submit their courses proposals for DipAD. This first Summerson Report was mainly focused on the Summerson Council's reviews of these proposals. According to Tickner, applications for 201 courses from 87 colleges were considered, but only 61 courses were recognised at 29 colleges. Some art colleges or schools received none or only one or two approvals and the consequences were uncomfortable for many of the colleges.

Thus, because of the Coldstream and Summerson reports in the 1960s, the integrated "art and design" replaced the high status of "craft" in British art, craft and design higher education. Although there were protests over individual decisions, Tickner, using Strand's words, credited this series of reforms stimulated by first the Coldstream Report and then the Summerson Report as "establishing the status of art and design alongside the other disciplines in higher education"

(Tickner, 2008, p. 19). On a whole, one of the key benefits of the DipAD system was the freedom and vitality injected to art and design education (Strand, 1987, p. 26). From then on, “art and design” became the phrase covering the concepts of “art”, “craft” and “design”. “Art and design higher education” became the representative of British art, craft, and design higher education in a modern sense.

The Sixth Stage: Multidisciplinary Potential: The Mergers between Art and Design Schools and Polytechnics/Universities

The Coldstream Report and the Summerson Report established the status of art and design higher education alongside other subjects in British higher education at the beginning of the 1960s (Tickner, 2008, p. 19), and, as independent institutions, art and design schools had their freedom and autonomy. However, this situation was to change very soon. The majority of independent art schools were merged into polytechnics with technical colleges and colleges of education beginning at the end of the 1960s into the 1970s³⁰. I will present the process of the mergers in detail in this subsection. There were four governmental reports to implement this educational reform: the “binary policy”, the “Prentice Report”, and the “White Paper” and its “polytechnic policy”.

Before the “binary policy” was addressed and the mergers were started, there was a Robbins Report suggesting the expansion of higher education and a unitary educational system in 1963. According to Pratt (1997, pp. 1-3) and Tickner (2008, pp. 20-23), the Robbins Report recommended “the College of Advanced Technology become self-governing universities awarding their own degrees (rather than the Dip. Tech); and it envisioned an expanded unitary system of higher education to accommodate the demand for degree-level work” (Tickner, 2008, p. 20). However, the then-Secretary of State for Education and Science,

³⁰Only before the first cohort of the DipAD students graduated (they had enrolled in 1963 and graduated in 1966, Tickner, p. 77)

Anthony Crosland announced in 1965 that the government favoured a binary system. The “binary policy” had been issued to further explain this binary system.

This “binary policy” in higher education in England and Wales proposed two separate sectors. One was the “autonomous sector” which contained universities, and the other was the “public sector”, which included the leading technical colleges, colleges of education and other polytechnics (Pratt, 1997, p. 8). The then-merged art schools were included in the public sector. To develop the binary policy, the Prentice group was then set up and the Prentice Report was circulated in the late 1965 (Pratt, 1997, pp. 15-16). This report was a confidential memorandum to local authorities and some of the sections of this report are almost forgotten now. According to Pratt, “the report anticipated a dual system within the public sector” (1997, p. 16). This means some leading specialist art colleges, (and agriculture, management and some other subjects-about 50 of them) were expected to remain independent as “separate specialized centres”, and they would be expected to seek collaboration “with other broader based institutions” (*ibid*, p. 16). However, this Prentice Report was modified to reflect the responses from the local authorities and the proposal for 50 specialist colleges to remain was rejected.

In 1966, the government published a White Paper, *A Plan for Polytechnics and Other Colleges: Higher Education in the Further Education System*- it embodied the “polytechnic policy”. The function of the White Paper and its “polytechnic policy” was to implement the “binary policy” to set up 28 (later 30, 34 in all) polytechnics in the non-university sector (Pratt, 1997, p. 7). Universities were in the “autonomous sector” while polytechnics were in the “public sector” ³¹(*ibid*, pp. 8-9).

This White Paper and its “Polytechnic Policy” changed the future of specialist art and design colleges in the UK. Art colleges, technical colleges and colleges of

³¹ I will discuss more about the “two traditions” of “autonomous sector” and “public sector” in Chapter 6 (pp. 163-165).

education were amalgamated into thirty polytechnics from 1969 to 1973 and then the subsequent designations produced another four polytechnics from 1989 to 1991. Nineteen (eighteen in the first mergers and one in the following designations) art schools were merged with polytechnics in all from 1969 to 1989 (*ibid*, p. 2-3)³².

Later in 1992, the Further and Higher Education Act announced the end of the polytechnics (*ibid*, p.1; p.3). The Act abolished the Council for National Academic Awards (CNAA), which had awarded degrees and other qualifications to these polytechnics and created separate funding councils for higher education institutions in England and Wales. Most importantly, the Act enabled these 34 polytechnics in England and Wales to acquire university status. (Scotland had a similar Act and provision for their colleges and a funding council).

These mergers of art schools with other non-art and design disciplines into polytechnics could have two potential impacts on art and design higher education. One is that art and design schools could work alongside other non-art and design schools which might have had a multidisciplinary potential to art and design institutions and subjects. Another is that the polytechnics/universities system and culture could jeopardise art and design higher education by taking their autonomy and freedom away³³.

The government envisaged a set of positive results of these mergers. For instance, Eric Robinson³⁴ was “strongly in favour of” the mergers of art schools with

³²In terms of the status quo of current art and design schools in the UK, roughly, there are 6 independent art and design schools in higher education sector; 3 independent schools in further education sector; 2 amalgamated big art organisations; and the rest of them are all in multidisciplinary universities (Andrew Brewerton; Terence Kavanagh; Terry Shave; Simon Lewis; John Last). The 6 independent art and design institutions in higher education sector are: Norwich University of the Arts, Bournemouth University of the Arts, Falmouth University of the Arts, Leeds College of art, Ravensbourne, Glasgow School of Art. The 3 institutions in further education sector are: Hereford College of Arts, Cleveland School of the Arts and Plymouth College of Art. Two big art organisations are: University of the Arts London, and University of Creative Arts. These two art universities were amalgamated from several art schools. They are another type of distinct merged universities. (Royal College of Art is not in this list as it is a postgraduate institution.)

³³For more discussions about these two potential impacts that mergers had brought to the art schools, See chapter 5 (pp. 123-155).

³⁴According to Pratt, “Eric Robinson was the head of the largest faculty (and *de facto* deputy principle) of Enfield, one of the largest technical colleges in the 1960s”, he was also “a former President of the Association of Teachers in Technical Institutions (ATTI) and an active contributor to Labour Party policy.” “He was a major

polytechnics according to his *The New Polytechnics: A Radical Policy for Higher Education* in 1968 which forcefully advanced the experiment of polytechnics (Tichner, 2008, pp. 22-23). In Robinson's opinion, art schools and art students would benefit from being part of the polytechnics (later universities) and working with other schools and fields within the polytechnics. Meanwhile, non-art and design schools and students would also gain from teaching and facilities of the art schools. In addition, some interdisciplinary and cross-disciplinary courses such as architecture, film, industrial design and journalism would be developed based on collaboration between art schools and non-art schools within the polytechnics. Therefore, to some extent, and ideally (in the best case), the then-government believed there would be a potential of multidisciplinary environments after the mergers in the polytechnics (later universities).

However, most of the art schools, leading artists, educationalists and art students had the opposite idea and did not support the mergers at that time. According to Dunthorne, the art school staff in Swansea was "deeply hostile to the merger" because the staff in the art school were concerned about "loss of identity and independence" and "the loss of art school's characteristic ambience and culture"³⁵. The students were also concerned that the "very strong, close community", "friendly and productive, perhaps too easy-going atmosphere" and "excellent but old-fashioned tuition" would be taken away (2003, pp. 79-80).

This rejection of their ideas could be witnessed in many art schools. Principal Kenneth Hancock of Swansea College of Art worried that the art school "was not entering the institute as an equal partner, but was being brought in primarily to help out the College of Education where, as a result of government directives, student numbers were falling quite dramatically (Dunthorne, 2003, p. 80)." Raymond Covern as the Principal of Brighton College of Art, was "strongly

influence on the Labour government's policies for polytechnics" (1997, p. 7). He wrote the book *The New Polytechnics* that has the most comprehensive statement of a policy for polytechnics.

³⁵ This art school culture and university culture will be discussed in next chapter.

opposed to any such change in status and standing, along with Brighton's Education Committee" (*ibid*, p. 80). A meeting of the "40 Principals of Art Schools" was convened in November 1966 to consider the implications of the White Paper for art and design, with only four Principals supportive of its ambitions" (Lyon and Woodham, 2009, p. 136). Eventually, this rejection to the mergers reached a peak of the most striking response: the Hornsey art school protest in 1968, which contains the bohemian romantic ideals of valuing freedom, creativity and self-expression³⁶.

Hornsey Art School Protest

Walker (2008, pp. 33-34) described the year 1968 as "revolutionary" because of the student protest in May in Paris and similar unrest worldwide. Hornsey was not the only student-led protest in UK art schools, which to some degree imitated the Paris' student protest. According to Walker (2008, pp. 33-34), there were student protests also in Bristol, Brighton, Guildford, and Croydon. In Hornsey, staff and students were against the merger of Hornsey with Enfield and Hendon Colleges of Technology into a new North London Polytechnic (Tickner, 2008, p. 21). As at other art colleges, the school was unanimously disagreed and the staff, students and governors were concerned about losing their "autonomy, name and reputation" (*ibid*, p. 21). They also believed that the college of technology, which ignored art schools, artists and designers and had more students than the art school, would dominate "resources and academic politics" (*ibid* p. 21). This concern of working with the college of technology did not mean the art school did not want any collaboration. It was recorded by Tickner that the art school looked forward to collaborate with "everyone" but on their own terms (*ibid*, p. 23).

Although the voice of opposition was loud, these series of protest ended in "a number of compromises and acts of repression" (*ibid*, p. 100). The book *Hornsey Affair* (1969) which was written by staff and students at Hornsey made their

³⁶ I will discuss the bohemian spirit and art school identity in chapter 7 (pp. 185-222).

emotional claims clearly about the sit-in: “we were taking over a new world, not just a few rooms in one part of a North London college. Ten or fifty years from now, the form of art education-and possibly of society at large-will prove we were right” (Tickner, 2008, pp. 100-101). From the perspective of today, perhaps they were right at Hornsey. According to Tickner (2008, p. 101) and Walker (2008, pp. 33-34), “Hornsey” became the Faculty of Art and Design in Middlesex Polytechnic in 1973 (now the School of Art and Design in Middlesex University London). After merging with the polytechnic (which acquired its university status after 1992), though there was nostalgia that people still called the art school the “Hornsey”, the former Hornsey School of Art did disappear and art and design at “Hornsey” dwindled and was diluted as part of the new polytechnic/university.³⁷

Although “the Hornsey affair” ended in “failure”, it did have some positive effects and the debates of art and design education and the social role of art and design schools were still meaningful even for today’s art and design higher education. As Tickner (2008, p. 102) and Walker (2008, pp. 33-34) commented, “the authority seemed to win, in the short term”. Interestingly, they both referred to David Page: “we knew we could beat them in the history because they weren’t going to write a book” (2008, p. 102; 2008, pp. 33-34). Tickner explained that history is not always written by the authorities and the victors, in this case it was the art people who wrote art history. On the one hand, according to Walker, the student protest and the “sacrifice” of Hornsey School of Art challenged “the existing art education theory and practice, the college’s senior management, the local authority and the higher educational plans and policies of the Labour government of the time” (2008, p. 33). On the other hand, the introduction of modular schemes in polytechnics was indebted to the students’ proposal for a flexible “network structure” which suggested that students had more opportunities and freedom in designing their own courses (*ibid*, p. 34).

³⁷No figures are available from the Middlesex polytechnic in terms of the “dilution”, but my interviewees gave examples on other similar art schools about how they were diluted into polytechnics/universities. See “the dilution of the art schools in universities” in Chapter 5 (pp. 129-131).

Even though the decision to merge art schools into polytechnics was rejected nationally, we cannot totally repudiate the amalgamation and it was too early to judge whether the amalgamation was a “victory” or a “failure”. According to my fieldwork, in spite of Hornsey and many other similar art schools that were fading away, many years after the amalgamation, some art schools developed prosperously as part of large organisations and have either flourished or rebuilt their brands and reputations since their mergers. Although the initial attitude towards the mergers was one of suspicion and rejection, most insiders, including my interviewees, have started to judge it fairly and rationally, and appreciate their educational and teaching experiences in polytechnics and later universities³⁸. In addition, in many merged art schools, their deep organisational culture and value was not changed by the mergers and the university’s organisational culture. I will discuss this in detail in chapter 7.

In terms of the multidisciplinary collaboration between art and design subjects and other non-art and design subjects that the government envisaged, it is still difficult to evaluate whether the multidisciplinary potential of being part of polytechnics/universities could be achieved or not. Amalgamation itself is not as simple as a right or wrong governmental decision. Despite the government policies, it depends on the local authority, senior management team in the polytechnic/university and the rest of the polytechnic/university’s understanding and support and the art school itself’s decision and determination that an art school would be either developed or diluted through the merger³⁹. I will discuss the influences of the mergers on the art schools in detail in next chapter, and how the university people and art people understand the art schools respectively in chapter 6 and chapter 7.

³⁸ There are 11 interviewees from art and design circles in the UK. Among them, 4 interviewees feel negative about the mergers. However, they are not from art schools in universities, which developed prosperously. One of them is from a merged art school that was diluted in a university. Two are from independent art and design institutions. Although the last one is from a prosperous merged art school, his area is in-between engineering and design. He feels negative perhaps because of the cancellation of engineering department after the amalgamation.

³⁹ See Chapters 6 and 7 in terms of how the outside and inside of the art schools influence the development of the art and design schools and art and design higher education (pp. 156-222).

Thus, this section mainly discussed the history of British art, craft and design higher education. The emphasis changed from design higher education, art training, craft higher education, modern design higher education, and to an integrated art and design higher education in independent art institutions and merged art schools in universities due to different socio-cultural changes and governmental decisions. This modern history in art, craft and design higher education had an influence on the exploration of Chinese modern art and design higher education.

Changes in the Chinese Modern Art, Craft, and Design Higher Education

Following the same pattern as the last section about the UK, this section will discuss the history of art, craft and design higher education in China in a chronological sequence. First, it describes the master and apprentice arts educational system that prevailed in China before it developed its modern arts education system. It will then address China's modern art education, which contained Chinese traditional art education and science and technology dating from after the Opium War. At this time, art was still valued equally alongside craft. Third, a fine art education in a real modern sense will be discussed. The next section briefly introduces decorative pattern design education which I discussed in detail in the previous chapter. The fifth subsection will present Chinese modern craft education, including the foundation of the first craft/design higher educational institution in China. Then I will examine the co-existence of modern craft and design education. It contains three small sections: disappearance of the term "Chinese modern craft", the merger between the first craft/design school and a university, and the return of the term "Chinese modern craft". In the last subsection, I will discuss the status quo of Chinese art and design higher education.

A Prologue: Master-Apprentice System

To understand Chinese modern art and design higher education, one needs to recognise the colonial conflict that accompanied its inception. The beginning of the 1840s, the time of the first Opium War, marked a transitional stage of Chinese history as well as Chinese modern education. Before that, China as an agricultural society followed its traditional rules of pre-modern economy system. As a reflection of this traditional system, the original art and design education was based on the Master-Apprentice System. After that, art and design education in a modern sense started. It was shaped not only by China's socio-cultural tradition and its process of feudal society, but also strongly because of the influences of the Western capitalistic industry.

Before the threshold of Chinese modern art and design education, Yuan (2003, p.4) cited the *Book of Diverse Crafts* or *The Record of Examination of Craftsman*—“Kao Gong Ji”(考工记)⁴⁰ that the Master and Apprentice System could be dated from the Pre-Qin periods: the Spring and Autumn (770-476 BC) and Warring States (475-221 BC) periods. For thousands of years, traditional art, craft and design in China was passed on from father to son and from master to apprentice. After the Opium War, China was forced to transform from a feudal society to a semi-feudal and semi-colonial society along with the further development of the bourgeois factors within its semi-feudal economy. The one-fold master-apprentice system began to constrict the development of art and design education at this special transitional period.

The restriction and flaws of the traditional master-apprentice education had three aspects. Resembling the guild framework in the Western European countries (Pevsner, 1940, p. 114; p. 245), the development of master-apprentice system in China was first restrained by the handicraft guild system which allowed a limited

⁴⁰ This book was mentioned in chapter 3 (pp. 58).

number of apprentices in one workshop. It also restricted the recruitment within families, districts and industries, which impeded the development and interchange of handicraft experiences among different industries, districts and families. Secondly, Yuan concluded that the traditional handicraft master-apprentice system placed undue emphasis on oral transmission, masters' demonstration and apprentices' imitation (2003, p. 4-6). It lacked the theoretical knowledge and recorded experiences, which could be passed on from generation to generation. Thirdly, because of the emphasis of inheritance and imitation, apprentices were basically short of creativity and theoretical thinking which are the important aspects of modern art and design school education. That was why Yuan believed this type of handicraft training was not a formal education to educate specialists and its drawbacks were even distinct when China became a semi-feudal society from the 1840s.

The First stage: Art/Craft Education in China

Therefore, after the country's "door" was forced open in the 1840s by the Opium War, new forms of school education in art, craft and design gradually rose and developed, and among "art", "craft" and "design" modern higher education, art/craft education occurred earlier than the other two. First, as discussed earlier in chapter 3 (see pp. 47-48), the sphere of the modern sense of "art" in China at this period contained different kinds of science, technology and manufacturing industries because, as new technology was introduced to China, it was found that advanced science and technology was what the country needed urgently at that time. In addition, during this era, art education and craft education to some extent meant the same thing. This is because the traditional "art" in China meant skills, method and craft. This influenced the modern meaning of art in China. When the Western new sense of "art" was imported into China, "art" was still perceived to be another mode of "craft".

Thus, the relationship between art, craft and others science and technology industries at this time was blurred and many technology subjects featured art, and craft elements to them. Art/craft acted mainly as a part of technology and manufacturing industries. Many art/craft schools were set up to teach crafts and technology as well as to boost all kinds of manufacturing industries which not only included art and craft subjects such as metalwork, ceramics, pattern design, sketch drawing, lacquer ware, casting, carpentry, glassware, architecture and textile, but also comprised science and technology subjects such as electric engineering, chemistry, railway, shipbuilding, mining and machine manufacturing.

Up to 1903, these subjects' divisions were confirmed by the first modern governmental educational system Guimao Educational System ("Gui Mao Xue Zhi"- 癸卯学制) (Yuan, 2003, p.7-9; p. 56). This educational system indicated the end of Chinese traditional education and the beginning of modern education. In this Guimao Educational System, handicraft/art was settled as an optional course in primary and secondary schools and as compulsory course in (private) normal schools, vocational schools, industrial schools and other higher education institutions. Most importantly, a specific subject sketch drawing was coined in the Guimao Education System as an independent art/craft subject. This meant that art and craft was considered not only as part of other technology and manufacturing industries but also as an independent subject discipline.

Before long, from the 1920s, the terms "art", "fine art" and "craft" were distinguished from each other, and art people realised the relationship and division between art/craft and modern industry and manufacture. Chinese traditional craft subjects, Chinese painting, calligraphy and some Western subjects such as artistic anatomy, oil painting, watercolour painting, still life and art history were taught in different kinds of art/crafts schools rather than taught by the master-apprentice system. Art and craft education in vocational schools particularly emphasised educating craft specialists, normal schools placed extra

emphasis on general art/crafts education and educating craft teachers, and fine art was conducted in several (public) schools of art.

The Second Stage: Modern Art (Fine Art) Education

These public art colleges could be seen as symbols of Chinese modern fine art/art education. Xiyang Yuan (2003, p. 86-87) stated that the Schools included the predecessors of the Nanjing University of the Arts; Private Shanghai Vocational College of Art (1912) and the predecessor of the Central Academy of Fine Arts; National Beijing Art College (1918)⁴¹. The classes of fine art not only included Chinese painting and some of the traditional crafts subjects, but also contained the Western oil painting and drawing. As the earlier art/craft education I discussed in the last subsection was not entirely a modern meaning since they included science and technology, this modern fine art education was the true modern sense of education among modern art, craft and design in China.

There were historical reasons that modern fine art/art education happened earlier than modern craft and design education in China. Firstly, the modern sense of craft and design was relatively new to China, so the country needed time to accept and process these new concepts. Secondly, China had a long and uninterrupted history of drawing and calligraphy, and drawing and calligraphy was considered to be higher than the traditional craft activities from the earlier dynasties. As mentioned in chapter 3, from Han Dynasty to Qing Dynasty, the imperial family all created their own Painting Bureau and Chinese painting had a high status in Chinese society. The later “literati painting”, which developed from the end of Tang Dynasty and Song Dynasty, became the mainstream of elegant taste among literati and scholar-bureaucrats. Moreover, as Ruilin Chen (2006, p.22) stated, China started to be aware of the Western oil painting and the Western art from the 16th century when the Europeans first came to the East. That

⁴¹National Beijing Art College later became the National Beiping Art College and then the Central Academy of Fine Arts-CAFA).

was when the Western oil painting skills were introduced to China⁴². Thus, when China started to know “modernity”, art and fine art was deemed more important than craft and design.

Without doubt, the development of art and fine art modern higher education in China in the 20th century should be attributed to Yuanpei Cai who was the Minister of Education during the period of Nanjing Provisional Government in the Republic Period and one of the most influential educators in modern China. Yuanpei Cai studied abroad in Europe and was influenced largely by Western philosophy, aesthetics and pedagogy. He brought out the ideas of “aesthetic appreciation education” and “replacing religion by art education” to adopt the Western theories of aesthetics and art pedagogies in Chinese modern art and design education (Chen, 2006, pp. 115-118; Chen, 2011, p.1). He proposed that art education was as significant as science and technology education. He argued to use art education to improve cultural qualities for all the people. In his opinion, the development of Western modern society was based not only on the advanced science and technology but also on art, craft and design. The establishment of the first higher educational institution in art, the National Beijing Art College (the predecessor of the Central Academy of Fine Arts) was due to his proposal to the Beiyang Government in the late Qing Period.

The Third Stage: “Decorative Pattern Design” (Tu’ An)

It is a remarkable fact that this National Beijing Art College and some other schools of art mentioned earlier, all contained the department of “decorative pattern design” when they were initially developed for art education. The national Beijing Art College established its decorative pattern design department in 1918. It was the first time that decorative pattern design was taught in China. As already

⁴² Some Chinese painters were affected by the Western style of painting and the famous Western painter in Qing Dynasty was Shining Lang (Giuseppe Castiglione) who was an Italian Jesuit lay brother and served as a missionary in China. He became a royal painter at the Painting Bureau of the emperor.

discussed in the previous chapter, the notion of “decorative pattern design” was introduced to China by Japan in the early 20th century to contrast with the Western modern concept of “design”. It has two characters in Chinese, which are called “Tu’ An”. It could mean both craft and design in China at that time because of the unclear understanding between the modern meaning of design and craft⁴³. Due to the confusion in the notion of decorative pattern design, it was then replaced by another form of Chinese Modern Craft education.

The Fourth Stage: Chinese Modern Craft Education

As discussed in the previous chapter, the exploration of this notion happened in the 1920s when the Japanese adopted the philosophy of arts and crafts from the British and the Western European Countries’ Arts and Crafts Movement and spread it to China (Yuan, 2003, pp. 16-19). The term “Chinese Modern Craft” was first translated into Chinese in Yuanpei Cai’s book the *Origin of Fine Art*, when Cai defined fine art as including architecture, sculpture, painting and “Chinese modern craft”⁴⁴ (Lusheng Pan, 2009, p. 64; Xiaoyue Zhu, 2009, p. 25). Then this new notion of Chinese Modern Craft⁴⁵ soon became prevalent and replaced the notions like traditional craft (Gong Yi), handicraft, decorative pattern design and other descriptions of the previous versions of craft. Yet, the public and even the art, craft and design insiders were still confused about the meanings of it all, and its development was, to some extent, brought to a standstill. In that dark period from the end of the Qing Dynasty to the foundation of the People’s Republic of China (1840-1949), the country was not the kind of fertile soil for the tree of modern art, craft or design education.

⁴³ See previous chapter to read more about the confusion of decorative pattern design.

⁴⁴ This understanding and classification of the terms fine art and “Chinese modern craft” was due to confusion and misunderstanding of the western modern terms of art, craft, and design and Chinese traditional culture in art and craft.

⁴⁵ For more explanation of the term “Chinese Modern Craft”, see chapter 3 (pp. 57-58).

As Yuan (2003, pp. 118-135) concluded, the 1840s was not the perfect time for China to develop modern art, craft, and design education basically because of the depressed economy, a chaotic political environment and traditional bias towards crafts industries. First, the natural economy was struggling because of the economic aggression and the Second World War while the emerging national capitalism was developing hesitantly in the crossfire of imperialism, feudalism, bureaucracy capitalism and comprador⁴⁶ capitalism. Due to this sluggish economy and negative demand for arts and crafts specialists, traditional handicraft and modern craft was endangered. Second, the outside perception of Chinese modern craft was imperfect, it was not only the public that failed to believe the close connection between craft, manufacture and people's life, but also the industrial and commercial circles lacked reasonable recognition towards modern craft and its education. Without their demands and support, Chinese modern craft education and the professionals it trained would be divorced from reality and social needs. Thirdly, bias and ignorance of art and crafts were a long-standing problem in Chinese society. It was not only the public but also Chinese modern craft educators and their students had contempt for Chinese modern craft subjects and industries. In these circumstances of internal trouble and external invasion, the development of modern craft and its education before the foundation of the New China in 1949 faced unthinkable difficulties.

After the establishment of the New People's Republic of China (1949), Chinese modern craft industries and its higher education were developed effectively and promoted by the government, which believed it was an effective method to boost the national economy and to export products to other countries. The term Chinese modern craft was confirmed as a standard name at that time to replace other previous terms. Moreover, a Chinese modern craft educational system was fully established based on many art educators' reformation proposals in the first educational reform (1952) in the new China (Yuan, 2003, p. 19; p. 144).

⁴⁶ "A person who acts as an agent for foreign organizations engaged in investment, trade, or economic or political exploitation" (Oxford Dictionary, 2016).

This educational system divided Chinese modern craft education into three levels. As Yuan (2003, pp. 144-146) concluded, the first level of the system was the central art school, which was suggested by the government to reorganise and upgrade to a higher educational art institution followed the mode of Royal College of Art in the UK and the Ecole Nationale des Arts Decoratifs in France. Apart from its original departments of Chinese painting, painting, sculpture and architecture, the department of Chinese modern craft was proposed to “educate Chinese modern craft professionals and promote the nation’s modern craft standard” (Yuan, 2003, p. 145; Hang et al.⁴⁷, 2011, p. 2). It contained ceramics, dyeing and weaving, printing, carpentry and lacquer art. In the second level of the system, firstly, the setting up of an affiliated vocational art school of the central art schools was proposed by the 1952 educational reform. In addition, the 1952 reform also proposed to establish or reorganise vocational craft schools and vocational art schools in each province based on their local industries, following the German mode of local vocational schools. The purpose was to train vocational craft, and art and design professionals. The system’s third level was the secondary and primary modern craft education, which had the purpose of inspiring the students’ interests to modern craft. The reforms of 1952 that introduced this system improved the standard of Chinese modern craft and its education as a whole and preliminarily formed Chinese modern craft higher educational system.

This educational reform had another outcome for art schools in China. In the memoir *Education for 1.3 Billion* (Li, 2005), the former Vice Premier Lanqing Li mentioned that this reform in 1952 combined similar departments and subjects from different universities or institutions. This also happened to art schools with some art schools being merged to centralise the influence of modern craft specialists and facilities. Before the reform, 12 higher educational art schools and

⁴⁷ “Prof. Jian Hang edited the book *A Brief History of Academy of Arts and Design*, Tsinghua University with his team. The book, which is authored by the School History Editing Team, will be referred as Hang et al. in the thesis.

craft vocational schools existed across the country. According to Yuan, and Hang et al. (2003, p. 146-148; 2011, p. 3), some higher educational and vocational art institutions had department of modern craft already⁴⁸. After this first educational reform, twelve art schools were merged into seven and three of them included modern craft departments at that time. From 1958-1960, over seven art schools created modern craft departments or subject disciplines (Yuan, 2003, p. 152).

Foundation of the First Craft/Design School in China

The reform of 1952 also influenced the establishment of the first craft/design school which can be seen as a symbol of Chinese modern craft and design higher education. In 1956, a central school of modern craft was established. Although its initial Chinese name was Central Academy of Arts and Crafts (later Academy of Arts and Design in Tsinghua University), its English name was translated into Central Academy of Arts & Design in 1986 in order to be compatible with the later new idea and philosophy of modern design and to propagandise its brand properly (Hang et al., p. 103). The school is seen as the first and the most important modern higher educational design institution in China.

The 1952 reform gathered a group of modern craft specialists and educators together, who were the founders of this first modern craft/design school in the capital city Beijing, (Hang et al., 2011, p. 3; Yuan, 2003, pp. 148-149). They not only had Western or Japanese modern art, craft, and design educational experiences and plenty of modern craft and folk art practical experiences, but also had lofty ideals to develop their own art and design career and education in China. They had different specialties in painting, modern craft, commercial art, cartoon, folk art and decorative art. It was significant for the first modern craft/design

⁴⁸ They were, such as, the National Beiping Art College (later Central Academy of Fine Arts-CAFA), National Hangzhou Art College (later China Academy of Art), Sichuan Provincial Art College (later Sichuan Fine Art Institute), Shanghai Academy of Fine Arts and Suzhou Fine Arts College (both of them amalgamated with department of fine arts and music of Shandong University and changed its name into East China Arts College-later Nanjing University of the Arts), and Guangzhou Provincial Art College (later Guangzhou Academy of Fine Arts).

School-Central Academy of Arts & Design to have staff that had different backgrounds and experiences both from the Western countries in multiple fields of art, craft and design and Chinese traditional art and craft. They influenced each other and made art, craft and design education that contained both traditional and Western elements. It was their ambition and exploration that led Chinese modern art, craft and design education into an international direction. Without the founders' determination and feasible proposals, the government would not thoroughly support the foundation of the first craft/design school.

Because of the founders' proposals, the government at that time realised that the foundation of a craft/design school and the development of Chinese modern craft and its education was necessary to meet the country's demand and contribute to economic growth. Evidence could be seen in Chairman Zedong Mao and the Prime Minister Enlai Zhou's speeches, which gave instructions to encourage modern craft activities and to support the establishment of the craft/design School.

According to Ruilin Chen (2006, pp. 156-157), in 1942, Chairman Mao's Speech in Yan'an Art and Literature Symposium was published as a strategic instruction and a guiding principle for the development of arts for the forthcoming new-founded country. "For the sake of proletarian politics" (*ibid*, p. 157) was defined as the purpose of arts in China. Later in 1949 before the foundation of the New People's Republic of China, according to Hang et al. (2011, p. 8), Chairman Mao confirmed "serving the people" to be an aim of the arts. In 1951 and 1953, Prime Minister Zhou informed the art, craft and design educators that China had a glorious tradition in arts, craft, and folk art. A central school of craft/design was needed and it was necessary to train modern craft specialists and to gradually develop art and craft activities through learning advanced technology. Art, craft and design activities could also not be separated from manufacturing and people's daily lives. (Yuan, 2003, p. 147; Hang, 1999, p. 8; Hang et al., p. 13; p. 15).

In 1956, Chairman Mao responded to the report from the State Council by proposing the setting up of the new craft/design school. In *Expedite the Socialistic*

Reform of Handicraft Industry (Mao, 1977), Mao said, “It is satisfying that you figure out to upgrade the quality of Chinese modern craft and protect the old folk artists. It is your responsibility to hasten and establish a committee, set up the school, convene meetings and confer artistic titles upon the old folk artists” (Mao, 1977, pp. 264-266; Hang, 1999, p. 8; Chen, 2006, p. 192; Yuan, 2003, p. 150).

With the government’s support, the foundation and development of the first modern craft/design school was swift. After several years’ preparation, including sending research groups to the European countries and merging departments and schools, in 1956, the Central Academy of Arts and Crafts (Central Academy of Arts & Design) was officially set up and began to recruit students. It contained the Department of Modern Craft in the Central Academy of Fine Arts, the Department of Modern Craft in the East China Branch School of Central Academy of Fine Arts and the Department of Construction and Architecture in Tsinghua University (Hang et al., 2011, pp. 13-24).

The school had many different departments and affiliated organisations. At first, it had four departments which included textile, ceramics, interior decoration and decorative design and two teaching and research groups which covered drawing and painting, and general courses (Hang et al., 2011, pp. 24-25). It had both undergraduate and postgraduate teaching and learning. Three publications, which included two internal journals *Chinese Modern Craft Communication* and *Chinese modern Craft Reference* and one public magazine “*Zhuangshi*” (*Design*), led the way for Chinese art, craft and design and offered platforms for art, craft and design researchers discussing national and international art, craft, and design research and activities (Hang et al., 2011, pp. 32-35). Printing, ceramics, textile printing, carpet, carpentry, silk screen printing and movable-type printing factories were successively established in the first years to support students’ practices (Hang et al., 2011, pp. 25-26).

Although the school was successful in teaching and boosting craft manufacturing and economy in the country, its supervision team caused problems from 1956 to

1965. It was supervised by two governmental organisations, the Ministry of Culture and the State Administration for Craft Industries (Hang et al., 2011, p. 22; Yuan, 2003, pp. 150-151; 191-202). The Ministry of Culture was indifferent and the State Administration for Craft Industries previously had no experience in supervising modern craft education. The latter restricted and narrowed art, craft and design in the area of Chinese traditional craft and handicraft industries. From the perspective of the supervising team, craft/design were only connected to commerce and industry but were not related to national culture and creativity (Hang et al., 2011, pp. 29-30). This situation improved by 1965 when the school was supervised directly by the Ministry of Culture (Hang et al., 2011, pp. 39-40).

The problem caused by the supervising bodies was not as serious as the following ten years of Cultural Revolution. Chairman Mao's concept of that "art activities should serve politics" (Yuan, 2003, p. 199) had a negative influence for art, craft, and design education. Art, craft and design education was almost stopped in the period of Culture Revolution from 1966 to 1976 (Hang et al., 2011, p. 65). The art, craft and design educators and specialists' initial plan for a modern craft/design school was misdirected by political activities and misleading governmental decisions in this period (Hang et al., 2011, p. 63; Yuan, 2003, pp. 163-164; p. 199).

Nevertheless, as a forerunner and representative of Chinese modern craft and design higher educational institutions, the Central Academy of Arts and Crafts (Central Academy of Arts and design) had implemented many projects to prove the nation's craft and design professions. It was in charge of many national large-scale design projects and proved the success of its education by working with industry directly (Hang et al. 2011, pp. 43-50; Yuan, 2003, pp. 153-154). In addition, according to Yuan (2003, pp. 156-157), the school placed a particular importance upon national traditional craft styles and distinguishing features. The Academy tried to create new forms and elements, not only following Western approaches, but also based on the foundation of Chinese traditional arts. Chinese modern craft educators realised that apart from absorbing the western modern craft educational experiences and in general the western modernisation, recreating its

own traditional art and culture was the heart of the matter to develop Chinese-style art, craft, and design education and activities.

As a model school, Central Academy of Arts and Crafts affected the whole art, craft and design educational system. Some other modern craft institutions or Arts and Crafts departments within science and technology universities were set up across the country following the model of this first craft/design school. For example, in 1960, Wuxi Institute of Light Industry (later Jiang'nan University) created a subject discipline of Commodity Design, which was the first craft/design subject in multidisciplinary university based on the university's own disciplinary strong point in science and technology (Yuan, 2003, p. 161).

The central school also developed a model for other schools in terms of Chinese modern craft teaching and learning. In 1961, the government convened a Chinese modern craft higher educational institution conference in teaching materials. Then the Education Programme for Modern Craft Colleges was published based on the Academy of Arts and Design's proposal. This was the first governmental instructional scheme in Chinese modern craft higher education and gave detailed information in terms of educational mission, educational system, curriculum plan, curriculum structure and the proportion between teaching, learning and industrial practice. This programme had a significant position in the development of art, craft and design higher education in China and established the leading position for the Central Academy of Arts and Crafts (Hang et al., 2011, pp. 53-54; Yuan, 2003, p. 162; p. 174).

After the 1961 conference, the central school started to rethink the term of Chinese modern craft and the purpose of the central craft/design school. One of the founders of the Central Academy of Arts and Crafts, Jie Deng, believed the purpose of the school was to follow up Chinese traditional handicraft trajectory and to serve for the handicraft industry by the traditional master and apprentice system (Zhu, 2009, p. 26). Another founder Xunqin Pang held a different idea that, although the school was called Academy of "Arts and Crafts", it actually included

modern design factors. The aim of the school was to boost modern industry and serve aspects of people's daily lives such as clothing, food, housing and transportation. However, the government still restricted the area of Chinese modern craft within Chinese traditional handicraft industries such as ivory carving and lacquer ware. Heated debates between Chinese modern craft and "design" began.

The Fifth Stage: The Coexistence of Chinese Modern Craft and Modern Design Education

In the late 1970s and early 1980s, as a consequence of the gradually in-depth recognition of the modern terms of craft and design, the tremendous changes and improvements of economy in China after the implementation of the Reform and Opening-up Policy in 1978, and most importantly, the significant influence of Bauhaus modern design concept, modern design concept was combined with the notion of Chinese modern craft. Although initially it was still called Chinese modern craft, it actually embodied elements of modern "design". Consequently, the modern term "design" was gradually isolated from the modern term of craft in the 1980s.

According to Yuan (2003, p. 205), in 1980, a guideline for Chinese modern craft, as well as design, was brought about by the Central Finance and Economics Leader Team Conference detailing that daily necessities and commodity should be beautified by design, with modern craft acting as functional. Although this guideline was limited and restricted by this specific period, it meant the government had realised their mistakes of narrowing Chinese modern craft only within handwork and the handicraft industry and had come to combine industry design with Chinese modern craft under the social context of the new industrial economy. So, craft and design specialists were urgently needed at this time. Establishing new schools to teach art, craft, and design education was showed special attention.

In 1982, fifty independent art or design institutions took part in the symposium of National Modern Craft Teaching and Learning in Higher Educational Art Institutions, which was held by the Ministry of Culture and the Ministry of Light Industry and organised by the Central Academy of Arts and Design (Hang et al., 2011, pp. 97-98; Yuan, 2003, pp. 223-225). Many issues were discussed in the conference in terms of the existing problems in art, crafts and design education and how to improve and develop art, craft and design and their education in this new era. Most importantly, this symposium highlighted the direction of art, craft and design education and encouraged the establishment of art, craft and design departments and subjects not only in art institutions but also in many technical schools and multidisciplinary universities.

Thus, arts, crafts and design departments or subject disciplines respectively were created across the country. For instance, in 1986, as Yuan (2003, p. 210) indicated, Wuxi Institute of Light Industry (later Jiang'nan University) started to recruit design students from the science and technology side. This university was the first institute to combine art, design with science and technology. By the year 1987, almost every art and fine art institution created department of Chinese modern craft. Many schools of light industry, textile and weave schools, technical colleges, normal schools and multidisciplinary universities successively developed artistic design subjects and had their own characteristics. According to the statistics that Yuan (2003, p. 208) offered, twenty higher educational institution included the subject of industrial design and sixty more were prepared to establish it.

Although art, craft and design education began to be lucrative at this time, because of the special social and economic conditions that China faced, and the rapid industrialisation and modernisation that China experienced, the country had to process what the Western European countries had experienced over hundreds of years in a relatively short period. China encountered the same complicated situation the UK met with, and even more complex than that in the UK. Although Chinese modern craft education and design education co-existed at this time, as I discussed in the previous chapter, scholars and educators either

thought the modern sense of “craft” and the modern notion of “design” was different, or believed “design” was an evolved version of the modern sense of “craft”.

The Disappearance of the Term Chinese Modern Craft

After these debates about craft and design, design education seemed to win. Art schools either changed their modern craft departments and subject disciplines directly to artistic design departments and subjects, or divided them clearly into two sections: modern craft section and artistic design section. In 1992, the Ministry of Light Industry published *Several Suggestions to Boost Light Industry and Industrial Design*, which was a direct motivator for the foundation of artistic design departments and subjects in all kinds of schools and universities (Yuan, 2003, pp. 217-220). Artistic design departments and schools blossomed and became redundant frequently. They seemed to appear overnight. Design as a notion, which was influenced by the Western and Japanese conception, especially the model of the German Bauhaus and American educational system, became a dominant trend.

In 1998, the notion Chinese modern craft disappeared through a governmental decision. To be more specific, the Central Academy of Arts and Design was asked to outline the undergraduate subjects and courses by the Ministry of Education. It was proposed that Chinese modern craft should be replaced by (Artistic) Design. Later, the Ministry of Education issued the *Undergraduate Subjects Catalogue for Regular Higher Education Institutions*. In this catalogue, the notion of Chinese Modern Craft disappeared and was replaced by (Artistic) Design (Hang et al., 2011, pp. 135-136; Hang, 2002, p. 10).

This then became difficult for art and design scholars to decide how to continue their studies as well as teaching and learning. They now had two options. One was to replace the term Chinese modern craft, which they had been studying and

learning for their complete academic lives, directly by the new term “artistic design”. The other was to keep using the outdated term Chinese modern craft, continuing to bend themselves to traditional crafts research, which to some extent overlapped with art archaeology, trying to prove its identity and the necessity of its existence in the modern China. The status of Chinese modern craft dropped. This devaluing of craft gave the impression that it would disappear forever.

“Design”, on the contrary, as a symbol of modernisation, became a fashionable term. Most of the Chinese modern craft institutions and departments in universities simply changed their names and that of the subject disciplines from Chinese modern craft to “Artistic Design”. In 1999, the first craft/design school, Central Academy of Arts and Crafts (later Academy of Arts and Design in Tsinghua University) was absorbed by Tsinghua University and changed its Chinese title from “arts and crafts” (Chinese modern craft) to “Arts and Design”. It seems that the era of “Chinese modern craft” officially ended and another new era of “(Artistic) Design” had fully unfolded.

The Merger of the Central Academy of Arts and Crafts with Tsinghua University

The history and process of the merger between Central Academy of Arts and Crafts and Tsinghua University was only partly recorded in *A Brief History of Academy of Arts and Design, Tsinghua University* by Hang et al. (2011). The materials about this merger used in this thesis were first-hand and unpublished official records, documents, minutes, government responses as well as my interview data. The merger can be seen to have been brought about for three particular reasons, which relate to the overall social background.

The social background of the merger between Central Academy of Arts and Crafts and Tsinghua University is the 1990s educational reform in China (Li, 2005). As

mentioned before, the first educational reform in 1952 amalgamated similar universities and colleges. After this reform, only few multidisciplinary universities remained. The rest of the universities became specialist universities that focused only on several specialised fields and subjects separately. As time progressed, the disadvantages of this first reform appeared. Some subjects were duplicated and were of low quality. There was no unified system from central universities to local institutions. In addition, most of the universities did not have the multidisciplinary environment, so it was impossible to allow collaboration between different subject disciplines within the university. This caused the 1990s educational reform. The government implemented new educational policies and encouraged amalgamations between universities and colleges on a large scale.

Under this backdrop of large-scale mergers, according to my interviews in China and several unpublished reports and minutes from the Academy of Arts & Design, Tsinghua University's archives (Tsinghua University, 1999; Tsinghua University, Central Academy of Arts and Design, 1999; Tsinghua University, Central Academy of Arts and Design, 1999; Ministry of Education, 1999; Ministry of Education, 1999), there were three reasons that forced the merger of Central Academy of Arts and Design with Tsinghua University.

Firstly, because of the educational reform in the 1990s and the closing of the Ministry of Light Industry, the supervision bodies of Central Academy of Arts and Crafts were changed from the Ministry of Culture and the Ministry of Light Industry to Municipal Government of Beijing. That meant the Central Academy of Arts and Crafts was changed from a central-governed institution to a local institution. The Academy was concerned about the loss of the central position and identity as well as the funding sources. So according to participants Jian Hang, Mingzhi Wang, and CN15, a questionnaire was designed by the leaders of the Academy asking who the Academy should be merged with. The Academy was eager to merge with a university or an institution, one with a central position.

Secondly, also because of the educational reform and amalgamations in the 1990s, the Gu'an Old Cadre Training School in the suburb of Beijing was absorbed into the Central Academy of Arts and Crafts by the Ministry of Light Industry before its termination (Anying Chen; CN06; CN15). However, after the termination of the Ministry of Light Industry, the funding for the Gu'an Old Cadre Training School was also stopped. It suddenly became the Central Academy of Arts and Crafts' responsibility to take care of the Training School and its several factories. The Academy found itself in the mire and the situation discouraged the Central Academy of Fine Arts, who had intended to merge with it.

So thirdly, Tsinghua University solved the problem of the Training School after the amalgamation with the Central Academy of Arts and Design. Though Tsinghua was a leading university in China, it still had ambition to be a world-beating multidisciplinary top-ranking university. Some departments, as well as subject disciplines, were removed during the 1952 reform and mergers, especially some arts and humanities subjects. The Department of Construction and Architecture was one of them. It was one of the components which made up the Central Academy of Arts and Crafts. Because of this origin, Tsinghua did not have to make strenuous efforts to establish its own art school and art, craft and design subjects. The Central Academy of Arts and Design was the first "ready-made" choice for Tsinghua to absorb and to establish a comprehensive and multidisciplinary world leading university.

Before the merger occurred, there were discussions and voting for the Chinese name of the new merged art and design school. "Academy of Fine Arts (Meishu Xueyuan-美术学院) in Tsinghua University" was finally chosen with the highest number of votes. "Academy of Art and Design of Tsinghua University" had the second highest number but was rejected along with "School of Design in Tsinghua University" and "School of Art in Tsinghua University" (Hang et al., 2011, p. 157). The English name remained as Academy of Arts & Design, Tsinghua University. Art, craft and Design staff were concerned that the change of name could lead to the loss of the school's original brand and reputation.

Actually, the change of the name reflected Tsinghua University's arrangement for the educational structure in the new merged art school. The priority and the proportion of fine art and design subjects in curriculum setting had been changed alongside the school's name. Several participants (Jian Hang; Anying Chen; Gan Zhang) pointed out the former Central Academy of Arts and Crafts mainly focused on modern design education. Fine art and decorative art also played an important role as background to support design education. However, what Tsinghua University really needed was a School of Fine Arts, which could fill the void of arts subjects in Tsinghua. In terms of design subjects, the university believed that they had already included design in the subjects of science and technology so that a design school was not their priority. From their perspective, design was scientific and engineering design. This indicated that the rest of the university at that time did not fully understand what art and design really was and what was the relationship between art, design science and technology⁴⁹.

Although many staff and students had some suspicion and uncertainty, different from the Hornsey revolts in the UK, the merger of Tsinghua and the first craft/design school in China happened smoothly without any public demonstrations. After the merger in 1999, staff and students were still working in their old school campus and did not really notice the merger until 2005 when the whole Academy of Arts and Design moved to the newly-built building on Tsinghua campus.

A clash occurred between the two different cultures after the moving. The Academy of Arts and Design's free and artistic characteristic ambience and culture was not easily reconciled with the precise scientific and technical side of people within the university. Based on the memories of Jian Hang, Dan Su, anonymous participants CN08 and CN07 from the Academy of Arts and Design and other non-art schools within the university, the running in period was full of misunderstanding, hostility, and indifference on the side of the rest of the

⁴⁹This refers to the theme "not understanding" in Chapter 6 (See pp. 170-174).

university; and restriction, discomposure and uncertainty for the future from the Academy of Arts and Design's side.

As time went by, the Academy of Arts and Design became, to some degree, accustomed to being part of the university and gradually realised the university had made a great change for its subjects. After merging into Tsinghua University, Central Academy of Arts and Crafts as a craft/design school shifted into a school, with both design/craft subjects and arts subjects. Tsinghua made great efforts to set up and reinforce fine art subjects in the new merged school for the first 10 years after the merger, because, as stated above, what Tsinghua actually needed was a school of fine art, and arts subjects. However, it was not easy to develop art subjects, which depended on the school's traditional art background and the accumulation of established teaching and learning. Therefore, a participant (Jian Hang) thought that although Academy of Arts and Design, Tsinghua University was still the leading art and design school in China, in the first 10 years after merging with Tsinghua, the development of art subjects was not ready to compete with other art schools in terms of quality and the development of design subjects was to some extent halted.

The first and best independent craft/design school, which should have led the development of Chinese art and design higher education, became one of the top-level art and design schools but lost its autonomy and independence to decide the future of art and design activity and education in China. Exactly as Hang (2007, p. 24) said, the first design school, which had freedom, passion and leading status, disappeared from history while an international specialised standard school of art and design which resembled other schools in Tsinghua, was created. In the meantime, with the disappearance of the first craft/design school, it seemed that the terms Chinese modern craft would never come back.

The Return of “Chinese Modern Craft”

However, interestingly, the trajectory of history follows its own rules. In contrast to the disappearance of the first craft/design school, the term Chinese Modern Craft did not actually disappear, as the government had planned and as art people predicted. The principal part of Chinese modern craft, Chinese traditional handicraft, actually flourished unexpectedly in people’s modern lives. The price of the traditional jade carvings and other traditional crafts was sometimes as much as millions of RMB at auctions. The term Chinese modern craft was mentioned frequently in art and design higher education and was still mixed up with the term “design”. Jian Hang (2014, p. 120) indicated, in 2012, the subject discipline Chinese Modern Craft reappeared in the new Subjects Catalogue. It became a sub discipline under “art”.

This “disappearance” and “return” of Chinese modern craft perhaps can be explained through two aspects. The first is the initial misreading and misunderstanding of the Western modern term “craft”. The second is that the function and status of Chinese traditional craft was undervalued. To be more specific, the term Chinese modern craft is not the same as to the modern meaning of craft in the UK. As discussed earlier in chapter 3 (see pp. 54), the modern meaning of craft in the UK included decorative art, the vernacular, the politics of work and the influence of the Arts and Crafts Movement. It combined traditional handicraft, aesthetics, with a hint of new craft, which was brought about by the Arts and Crafts Movement. While, in China, theoretically, the modern sense of craft, which was influenced by the Western European countries, should also include traditional craft and the new craft. However, China did not experience an Industrial Revolution in the same manner as the UK, so the cultural consequences of its industrialisation were different. The “new craft” which related to the Western Arts and Crafts Movement can only be acquired through “guessing” in China. Thus, the actual meaning of Chinese modern craft in China was only restricted to the “Chinese traditional craft” sphere. Secondly, because of China’s

“non-cultural confidence” in this period, it strived to compete with the developed countries and to adopt the “modernity” and the modern meaning of craft and design. So, its own culture and tradition in craft and handicraft was undervalued and was considered outdated.

However, the “return” of the term Chinese modern craft and the vitality of Chinese traditional craft in the modern society proved craft’s status in Chinese art, craft and design higher education and in people’s lives. The term Chinese modern craft now became a real combination of the traditional craft and the modern sense of craft, since the almost completed modernisation in China. There was an equivalence in the UK between some aspects of the consequences of industrialisation. There was a time in the UK that there was a misunderstanding and confusion about the meanings of the terms “design” and “craft”. Even the pioneers of the Arts and Crafts Movement Morris and Crane were confused about the meaning, relationship and difference between “craft” and “design” (see pages 64-65).

Today, there are parallels between the two countries and there is a similar situation in art, craft, and design higher education. It is precisely as Jian Hang (2014, p. 114) said: the debates between “craft” and “design” in Chinese art and design higher education and in Chinese pre-modern society reflected a procedure that Chinese traditional life and culture made an attempt to find its own deficiency and to rebuild its value with the background of Western-orientated world culture and the background of rapidly developed science and technology. The debate between “craft” and “design” is concerned with issues of “modernity”. It is also an embodiment of the modernisation of art and technology in the area of people’s daily life, and an outcome of Western and Chinese cultural exchange.

Art and Design Schools in Universities

After a long period of exploration, art, design, and their education development prospered in the 21st century in China. Trailing behind the Western countries for over 150 years, China can now play on the same international platform of art and design as an equal with its “tutor”. As is commonly understood in China, there are ten leading art and design higher education institutions, which have long history and traditions. This includes nine independent institutions⁵⁰ and one merged school (Academy of Arts & Design, Tsinghua University). Besides these Ten Art and Design Institutions, Shandong University of Art & Design (Jinan) is also one of the good art and design schools. In addition, Jingdezhen Ceramic Institute (Jingdezhen) and Beijing Institute of Fashion Technology (Beijing) specialises in ceramic design and fashion design respectively.

These art schools, to some degree, represent the standard of Chinese art and design higher education, and are examples of art and design higher education for the rest of universities and institutions in China. Following the example of Academy of Arts and Design in Tsinghua University, based on Ping Xu (2011, pp. 64-66) and his team’s research and statistical data, there were around 1555 universities or colleges that contained (artistic) design subjects before 2011(the number increased to 1900 in 2012 as I mentioned in chapter 2) and the number of art and design students was 480,000 till 2011 (developed to 590,000 till 2012). Although there is a tendency for oversupply of art and design higher education (Jian Hang; Dan Su; CN06; Gan Zhang), more and more universities have created their own methods to deliver art and design higher education.

According to participants Jian Hang, Donghui Cui’ and CN06’s introduction, some art and design departments and subjects within multidisciplinary or technical

⁵⁰They are: China Central Academy of Fine Arts (Beijing), China Academy of Art (Hangzhou), Xi’an Academy of Fine Arts (Xi’an), Guangzhou Academy of Fine Arts (Guangzhou), Sichuan Fine Arts Institute (Chongqing), Luxun Academy of Fine Arts (Shenyang), Hubei Institute of Fine Arts (Wuhan), Tianjin Academy of Fine Arts (Tianjin), Nanjing University of the Arts (Nanjing).

universities such as Zhejiang University, Wuhai University of Technology and Chongqing University⁵¹, were developed successfully and characteristically based on the universities or the institutions' own specialised advantages. To be more specific, art and design subjects in these kinds of universities were not only focused on artistic design but also combined it with engineering and technical design such as machinery, shipbuilding, aeronautics and automobile design. Yuan indicated (2003, p. 276) that this combination of artistic design and engineering design was an example of a new trend of comprehensive design education, weakening the boundaries between art, design and science and technology and could be further developed by experimenting and establishing an integrated educational system.

Thus, this section has demonstrated the changes of history of modern art, craft and design higher education in China, was mainly influenced by Western modern culture. The timeline of Chinese arts education started with modern art and fine art education. Then it was mainly influenced by the distinction between modern craft education and modern design education. It also experienced the collision between Western modern culture and Chinese traditional culture. So, Chinese modern art, craft and design higher education was an exploration of modernity and balance between a global culture and a local tradition.

Conclusion

This chapter has explained the UK and China's history of modern arts higher education, especially the changes of emphasis between art, craft and design from the 1840s to the beginning of the 21st century. First, I discussed the educational history in the UK, the sequence from a design higher education to art, craft, design and then an integrated art and design higher education. This trajectory could be seen as a reflection of the processes of the "Industrial Revolution" and its cultural

⁵¹ This multidisciplinary environment for art schools in universities will be discussed in detail in chapter 5 (pp. 123-155).

consequences as the country tried to find a way to react to the social, economic and political aspects of the change to a modern society. Following this, I set out the equivalent period in China. In contrast to the UK, the country did not go through an “Industrial Revolution” in the same way. Its industrialisation had different causes and cultural consequences and took place against a different historical background. Its modernisation was in some ways forced by the western countries. China first experienced modern art and fine art higher education, after which it took many years for the country to establish the difference between modern art, craft and design because of the collision between its historical culture and western cultural influences.

It is not surprising therefore that there are differences between the two nations’ approach to higher education in the arts. The changes in arts education in the UK mainly followed a top-down method. It was determined by governmental decisions, economically and politically while the equivalent history in China initially followed a bottom-up process. The country did not have much experience in modern art, craft and design higher education. Their modern education, to some extent, was started by the exploration of a few scholars and professionals. After the modern arts higher education moved towards stabilisation, the government then took control of it and made changes to it on its own initiative to accommodate the changes in the society.

Compared to the Western European countries, Chinese arts education has its own specialities, resulting from a collision between Western culture and its traditional cultural philosophy. Facing the impact of modern global culture, it has had to deal with the relationship between its traditional culture and the new Western culture. It has its own traditional painting and crafts techniques and philosophies, which marks the country out from other countries, therefore the art, craft and design education it has developed will inevitably have its own characteristics compared to other countries. How to preserve local tradition and localise global culture has become a question for the country.

However, despite these differences in history and culture between China and the UK, we can still see equivalences in the two countries' history of art higher education. First, the Western European countries also spent years distinguishing between the terms art, craft and design. Perhaps this similarity comes from the unstructured nature of the concept of art, craft and design themselves and comes from the characteristics of modernisation. Secondly, the two countries then both experienced mergers between art schools and universities for economic and political reasons. Their art, craft and design higher education are, to some extent, on the same page in a global platform they can easily be influenced by the global culture, which is mainly dominated by western culture. The mergers between art schools and universities will be discussed in the next chapter. As the mergers in both countries were under a global culture, I will mainly focus on comparison between the two types of art schools: independent and merged, rather than emphasise on comparison between cultures in the UK and China.

Chapter 5: Comparison between Independent and Merged Art and Design Institutions

This chapter demonstrates independent and merged art schools' cultural features that have been unearthed through my interview data by using ideas drawn from organisational culture in literature on organisational studies. Some comparison between the two types of art schools are made in order to emphasise the cultural changes in the merged art schools that were influenced by the university culture. When compared to the independent art schools, the merged art schools have some unique organisational culture, such as the extreme cultural phenomenon of "dilution", changes of reputation, restrictions of university system and the influence of university mainstream organisational culture. In addition, the two types of art schools have some counterpart cultural features in terms of financial status, platform and vision, administration, and freedom and structure. Although some of the changes in the merged art schools are seen as negative, some changes are actually positive in creating a new diverse cultural environment. Most importantly, there is something unchangeable in the merged art schools' culture. Although the mergers brought university culture and structure to the art schools, there is no evidence showing that the merged art schools cannot preserve the art school culture and ethos: the unconventional and self-expressive spirit in freedom and creativity.

In this chapter, I will first outline the concept of organisational culture and its three levels, and adopt them to classify and give a brief introduction of my interview data on the two types of schools' organisational cultures. I will then use this interview data to discuss the merged art schools' unique organisational culture that is influenced by the mergers. I will also discuss independent and merged art schools' counterpart features of organisational culture.

Organisational Culture Framework

In this section, I will first introduce the concept of organisational culture and its three levels. Then, I will use the three levels of organisational culture to classify independent and merged art schools' cultural features.

Organisational culture, as Edgar H. Schein defined it, is a pattern of shared basic assumptions of values and beliefs in an organisation that could guide organisational members' thinking, feelings, and behaviours to make this organisation different from another one (2010, p. 18; p. 27). These basic assumptions are considered to be valid to solve an organisation's internal and external problems and to correct the new members' thinking, perception, and behaviours. Schein then divided organisational culture into three levels regarding their degree of visibility to observers (2010, pp. 23-33).

Artefacts are at the first level of organisational culture which includes what Schein said are "visible and feelable structures and processes" and "observed behaviour" (*ibid*, p. 24). People can see, hear and feel these artifacts on a surface level when they confront this unfamiliar "culture" in the organisation. For example, the architecture of the organisation's physical environment, its technology and products, its artistic creations, its language, its formal organisational charters, its style of clothing, manners and emotion, its organisational stories and myth, its values, rituals and ceremonies⁵². Although this level of artifacts are easy to observe, they are difficult to decipher.

In the middle level are an organisation's espoused beliefs and values that include ideals, goals, values, aspirations; ideologies; rationalisations in "mission

⁵² This level of organisational culture includes the material aspects which are central to the projected identity in organisation's collective identity that will be use to discuss chapter 6 and 7. Their difference is projected identity focuses on project the organisation's deep beliefs and core values using these visible and feelable material aspects. While organisational culture emphasises how these artifacts are understood and expressed by the organisational members.

statements, policies and even systems and procedures” (Locke, 2007, p. 86). These beliefs and values emerge to be initially promulgated by the leaders or founders of the organisation. Their sense of what is right or wrong influences the organisation to adopt certain approaches in decision-making. Then if the leaders’ or founders’ beliefs and values are tested continually and reliably in solving the organisation’s problems, they are confirmed as common knowledge and transformed into the deepest level of organisational culture, the non-mentionable underlying assumptions.

The deepest level of organisational culture is what Schein called “the basic underlying assumptions”, which are “unconscious, taken-for-granted beliefs and values” (2010, p. 24). They are the essence of the culture within an organisation. As long as people understand the basic beliefs and values, people can understand the surface parts of the organisational culture. The deepest level of beliefs and values guide and determine the organisational members’ behaviours, perceptions, thoughts and feelings. When the leaders’ assumptions continually work and become shared assumptions, these shared basic assumptions define the sense of identity of the organisation⁵³ and can work as a “psychological cognitive defence mechanism” not only for individual members, but also for a whole organisation and allow an organisation to keep functioning (Schein, 2007, p. 29; pp. 32-33). When the shared assumptions are formed from the leader’s assumptions, the deepest level of culture in the organisation is not easy to change. This is why sometimes culture is assumed to be stable.

Although it is “difficult, time-consuming, and highly anxiety-provoking” (Schein, 2010, p. 33) to change organisational culture, in some circumstances, culture does change. Culture can be shaped, created, or influenced by many factors, such as management, leadership or individuals’ behaviours. One of the external forces to achieve a rapid organisational changing is a “merger”. Mergers between

⁵³ These unchangeable assumptions of beliefs and values are actually essential part of organisation’s experienced identity. This identity of organisation will be discussed in the next two chapters.

independent art schools and universities could in certain ways, change organisational culture in original art schools. Compared to independent art schools, merged art schools have some unique features of organisational culture that have been influenced by the mergers or the universities' culture. A figure (Figure 3) has been created to interpret these different features in independent art schools and merged art schools according to my interview data.

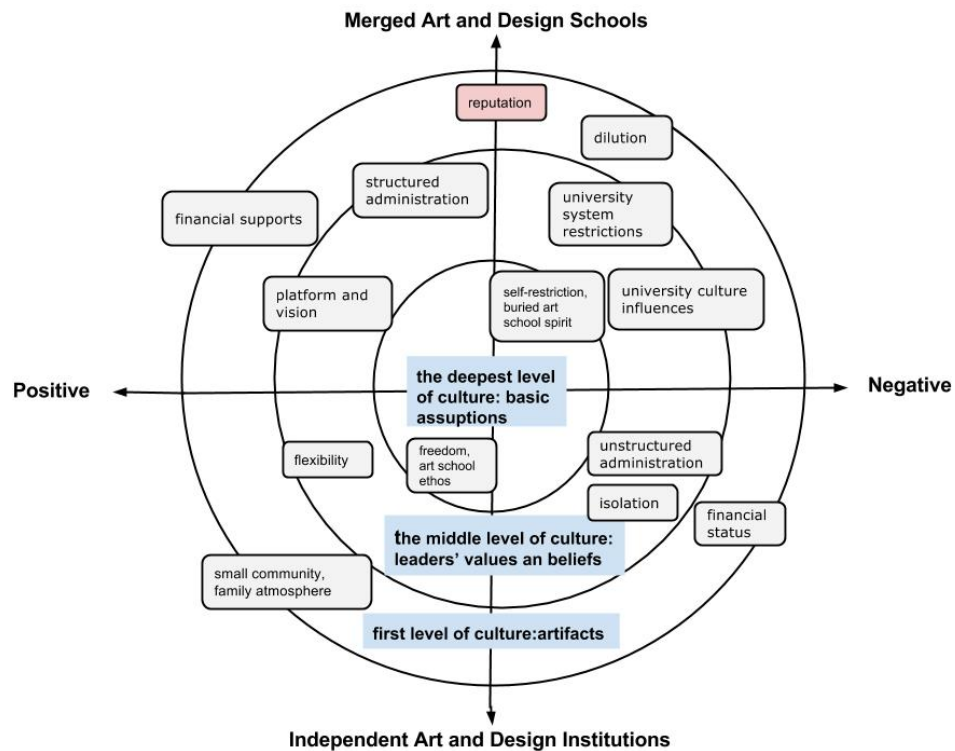


Figure 3: Positives and Negatives of independent and merged art and design institutions in the three levels of organisational culture

According to Schein, the surface level of organisational culture is the artefact, which can be seen, heard and felt. It can be seen and felt that the independent art and design schools are small communities and they have a family atmosphere. What the independent art schools could give to their students are the feeling of a close community and one-to-one teaching. So, this is considered one of the positive sides of being independent. One of the merged art schools visible organisational culture is its dilution. Some of the merged art schools have

gradually disappeared because of the universities' improper management of the mergers.

Some of the surviving merged art schools have another unique organisational culture at surface level: their reputation. The concept of reputation in an organisation is the "distinctive attributes" that assigned to the organisation (Balmer, 2001, p. 257). It is the "enduring perception held of an organisation by an individual, group or network" (*ibid*, p. 257). John Balmer indicated that this concept is within the area of business identity studies (*ibid*, p. 251). It is related to what I discuss in chapter 6: the outside perception of art schools and is embraced by one aspect of the identity framework I use: the attributed identity. However, my thesis is not a study of reputation. The concept of reputation in this chapter is used only as evidence to support the discussion of organisational culture of art schools in large universities.

This "reputation" of the art school is not only based on the art school itself, but also significantly on the status of the university. There is a counterpart organisational culture both for independent and merged art schools on the surface level: their financial status. To some extent, there is no doubt that some merged art schools are well supported by the universities. In terms of the independent art schools' financial status, the two types of art schools have different opinions.

The middle level of organisational culture is the institution's espoused beliefs and values. Features at this level of organisational culture are invisible. There are positives and negatives in terms of the institutional systems, structures, platform and vision, and different institutional culture influences. The independent art schools have a relatively flexible environment, while the merged art schools seem to be restricted by the university system and influenced by the university's organisational culture. The merged art schools have a structured administration while the independent art schools have an unstructured administration. The

merged art schools have a wide platform and vision because of the mergers while the independent art schools are isolated in terms of research environment and academic resources.

The deepest level of organisational culture is the basic underlying assumptions of beliefs and values. At this level, because of the independent status, the independent art schools have freedom to make their own decisions. So, it is relatively easy to see their “art school ethos”. However, the merged art and design schools have been influenced and altered by the university structure and culture. This to some extent caused their “self-imposed restrictions” and they feel restricted inside of the universities. So, their art school spirit is buried in the university mainstream culture. The deepest level of organisational culture in the two types of art schools actually affected their organisational members’ behaviours and to a certain degree, influenced the features in the other two levels.

This section introduced the concept of organisational culture and drew a picture for the independent and merged art schools’ three levels culture. I will focus on the merged art schools’ unique organisational culture in the next section.

Unique Organisational Culture in Merged Art Schools

In this section, I will show the merged art schools’ unique organisational culture. Firstly, I consider the situation of dilution of some merged art schools after they were absorbed into big universities. Secondly, I shall examine the changes of merged art schools’ reputation and branding. Then I will discuss universities’ restrictions to art schools in terms of research and research assessment. In the last subsection, universities’ cultural influence to art schools’ organisational culture will be considered.

“Dilution” of the Art Schools in the Universities

In this subsection, I will discuss one of the UK merged art schools’ unique organisational culture that is on the surface level: dilution after merging into big universities.

In the UK, after the mergers between art schools and polytechnics/universities from the 1960s to 1980s, although some art schools continued to thrive, there were still some schools which either disappeared gradually or were diluted into other bigger departments such as humanities, liberal arts education or engineering. For example, art courses in Northumbria were moved into humanities alongside art history, and design courses were moved into engineering. Similarly, in De Montfort, design was added to engineering, while fine art was moved to performing arts into humanities alongside English and history (participant: Simon Lewis). Jill Journeaux (participant) recalled the situation in De Montfort when art and design were separated. As she said, “it was very much a humanities faculty” and “it was not a good place for fine art” because art “was separated out from design” and design “grew into areas of design management and business”. Although art and design in De Montfort were put back together again around five years ago, “it fractured that reach back into history”. This reorganisation of subjects and departments within universities were convenient for the universities’ administration. However, if the title of the school was changed, all other aspects of the art school would be changed as well.

Participants Andrew Brewerton and David Vaughan indicated the reason for the dilution was that sometimes the mergers were not “real, proper mergers” but “acquisitions” (Andrew Brewerton) and “asset stripping” (David Vaughan). For instance, David Vaughan stated that the University of Cumbria consisted of an art school, a nurse training school and a teacher training school. Rather than concentrating on these three strengths and building on the strengths, when the university had its funding reduced in teacher and nurse training, it stripped assets

from the art school to cover the deficit. This put the university in danger of undermining the strengths of the art and design school. David Vaughan indicated that this “asset stripping” also happened in Liverpool Polytechnic and Wolverhampton University. Andrew Brewerton had the same opinion that this had happened nationally, that “art and design subjects had been closed down and staff had been made redundant”.

Andrew Brewerton then gave the example of University College of Falmouth and Dartington College of Art. The Dartington sought “a real merger” with Falmouth to create something completely new while Falmouth “simply wanted to acquire the assets of Dartington”. Brewerton pointed out that the real question in any merger is “what is the vision and do you share the vision?” However, the bigger organisation did not share the vision of creating a completely new institution with the smaller organisation. So, ultimately, University College of Falmouth became even larger and absorbed the culture of Dartington, and the Dartington College of Art disappeared with the culture of Falmouth overwhelming the culture of Dartington.

The fact that some of the mergers were not “real, proper mergers” but “acquisitions” (Andrew Brewerton) was one of the critical reasons that some merged art schools were diluted or disappeared. In Brewerton’s opinion, “in a real merger, two things cease and new thing is born. So both of the original organisations change. (However,) in an acquisition, there is a larger one and a smaller one. The larger one eats the smaller one, and the smaller one becomes part of the large thing.” What Brewerton said “a proper merger” and “to create something new” is precisely as Schreyögg (2005, p. 109) called the “cultural gestalt”. The gestalt is “a complete shape or figure, which has structure and meaning” (Ginger, 2007, p. 1). “A gestalt is not the sum of its parts” (Fuller, 1990, p. 87). It is something that has particular qualities when people consider it as a whole. Its qualities are not obvious when people consider only the separate parts of it. The “proper” merger, and the most important challenge in a merger, as

Schreyögg said (2005, p. 109) is “to develop a convincing conception on how the two corporate cultures should relate to each other in the time after the merger has taken place”. This means to build a new cultural framework and cultural gestalt after the merger. However, dilution is an extreme cultural phenomenon that has happened in a few merged art schools. There were still many art schools which survived the mergers. They either benefit from their new merged branding or struggle to prove their reputation after the mergers.

Reputation of Merged Art Schools

This subsection shows the reputation of art schools after the mergers that is at the surface level of their organisational culture. The merged art and design schools’ reputation does not only depend on the schools’ original reputation but also relies on the reputation of the university that the art school merged into. For example, the former independent Central Academy of Arts and Design (CCAD) in China had a good reputation as the first design school in China. The independent Edinburgh College of Art also was one of the most prestigious art schools in the UK. After merging into Tsinghua University in China and Edinburgh University in the UK respectively, their reputations had to be rebuilt. As Tsinghua University and Edinburgh University are both prestigious universities in the world, these two independent art and design schools both had even more solid reputations after the mergers (Jian Hang; Dan Su; Anying Chen; CN06; CN07; CN08; Mingzhi Wang; Zhiyong Fu; CN15; Ian Pirie).

A university with a good reputation would give the art school a wider platform. As a brand, “Tsinghua University” and “Edinburgh University” are more valuable than any independent specialist institutions in China or the UK. There would be more people aware of Tsinghua University and Edinburgh University than the former independent art schools they had merged with (Mingzhi Wang; Zhiyong Fu). It is as my participants Jian Hang, Dan Su, and CN06 indicated, the influences of the former CAAD was only in art and design circles in China. After merging into

Tsinghua University, because of the branding of “Tsinghua”, the art school was able to participating on a much wider international platform, not only in the art and design area. “Academy of Arts and Design of Tsinghua University”, which is seen as one of the best art and design schools in China, attracts collaborations, as well as resources from different international industries. The new reputation also made the art school reach the top in the national art and design subject assessment (participant: Anying Chen). In addition, Jian Hang and Ian Pirie both mentioned in our interviews that the reputation of the merged art school in the university brought more students who wished go to the art school but whose parents hoped they would study at the university. CN07 and CN08 believed “branding” was one of the most important benefits that a prestigious university would gift to the merged art school.

However, art schools that merged into second level universities would have to struggle with their reputation. For example, in the UK, after merging into the “post 1992 universities”, the original prestigious art schools had problems with their reputation. Even though in art and design circles, people still believe that they are good art schools, the outsiders consistently question the reputation and status of the merged art schools. They judged art students based on the universities’ ranking in league tables. In addition, it is difficult to collaborate with other art schools or universities on an international level. Some of the best art and design schools in the world may not be familiar with the merged art schools in the UK. Their first clue would be the reputation of the university. That is why participants such as Terry Shave, Simon Lewis and John Last mentioned how many merged art schools tried to rebuild their reputations and some of them started to use their original names as their specific brands.

So, a merged art school’s reputation is based on both the art school’s reputation and the university’s reputation. However, the original reputation of the art school is the most important one. An art school with a good reputation moving into a university with an even better reputation would improve the art school’s

reputation. An art school with a good reputation joining a university with a good reputation would not harm the art school's reputation. An art school with a good reputation merging with a second-tier university to some extent would affect the art school's reputation. However, as long as the art school and the university both rebuild the art school's reputation, a brand new good reputation would be eventually established. If an art school itself does not have a good reputation, no matter how good or bad the university's reputation is, it would not make a big difference to the art school. So, it seems that the merged reputation that is at the surface level of art school's organisational culture would not affect an art school's deep organisational culture too much. What would have a greater effect is the university's system.

Restrictions of University Research and Research Assessment Systems

Another unique organisational culture which is very much part of the merged art schools includes the restrictions from the university system located at the middle level of the art schools' culture. Many participants indicated that the merged art schools were restricted by the university systems, especially university's scientific research and assessment systems which did not suit art and design higher education (participants: Zhiyong Fu; Jun Hai; Chuan Wang; Sandra Harris; Graham Cokerham). "Research" was progressively important to the universities and was well developed in science and technology subjects. Correspondingly, systems of research and evaluation were well established within these subjects. However, these "systems" were newly introduced to art and design institutions and subjects after they merged into universities. The general acquiescence was that art schools had to adopt these dominant scientific research and assessment systems even though they were not designed for art and design subjects.

These university systems did not suit art schools because art and design are not subjects that can necessarily be "measured" (participant: Graham Cokerham). The university system cannot judge "creativity" in art schools. As Zhiyong Fu indicated,

according to rules of Tsinghua, “research” and the assessment of “research” was divided in detail in terms of how many credits the staff could acquire when they, for example, wrote a book, published a paper, or were involved in a research project. These would result in a bonus they receive at the end of the year. However, in the art school, some staff and students could present innovative ideas or complete some experimental practices. These university systems or criteria might not properly judge and measure these ideas or practices. Although some theoretical subjects in art and design could include “research”, it would take longer for them to obtain research outcomes than with science and technical subjects. If one really has to “measure” art and design subjects, the structure and criteria have to be created very carefully and not only following the dominant scientific systems.

In addition, being included in a university scientific research system means that sometimes research proposals in art and design cannot be understood by the university research committee (Sandra Harris). On the one hand, art and design people may not understand the scientific research model well. Their proposals did not match the requirement so that the committee did not understand them. On the other hand, the committee did not believe what the art school proposed in relation to things like “sustainability” was actually located within the territory of art and design research. Thus, “research” is to some extent an awkward word when it comes to art and design.

To solve this problem for art schools, research and research assessment in universities and in specialist institutions should be different (Zhiyong Fu; Jun Hai; Chuan Wang; Graham Cokerham). However, the reality is, even though art and design subjects have tried to create their own research and assessment systems, they had to follow the existing criteria of the scientific systems. For example, the formulation of the recent evaluation in the quality of art and design higher education in China was not made by the authorities in art and design research area. The Ministry of Education did choose people from art and design to

formulate the assessment criteria, but in some participants' opinions, they may not have chosen the right people. The research and research assessment systems still restrict creativity in art schools. Even independent art schools have to follow the mainstream research and research assessment system in university system. This university system is part of the university mainstream organisational culture, which in other aspects also influenced organisational culture in the merged art schools.

University Culture Influences

This subsection discusses the influences the university's organisational culture had on the merged art schools at the deepest level of organisational culture. I will first will introduce the ideas of stronger culture and weaker culture. Secondly, I will show the changes the art schools went through because of the university's cultural influence. Lastly, I will point out the unchangeable part of belief and value in art schools' deepest organisational culture that is buried in the university mainstream culture, foreshadowing art schools' deep identity in Chapter 7.

In the mergers of art schools and universities, there are problems of a "stronger culture" (university) overwhelming a "weaker culture" (art school). Buono and Bowditch cited Deal and Kennedy (1982, 1983) and Wilkins and Ouchi (1983) to interpret this potential problem to merge a "thick culture" and a "thin culture". A general rule provided by Buono and Bowditch (2003, p. 149) is that smaller institutions tend to have "strong cultures" because it is relatively easier for the individual members to share the same beliefs and values. However, larger organisations which have "continuity of strong leadership", "shared value and beliefs" and "relatively stable workforce", can have "very strong cultures". In this case, universities such as Tsinghua University and Nottingham Trent University, as "large organisations" with "very strong cultures". On the contrary, it seems that because of the size, the uniqueness and specialisation, merged art and design schools such as Tsinghua art school and Nottingham School of Art and Design,

have “strong cultures”. However, had compared to the relatively large size of universities, the merged art and design schools only have “weak and thin cultures”.

When conducting mergers between the “strong-cultured organisation” and the “weak-cultured organisation”, there are four types of cultural integration in organisational combination. According to Buono and Bowditch (2003, pp. 143-147), they are cultural pluralism, cultural blending, cultural takeover and cultural resistance. The merger between two “strong cultures” would tend to lead to “cultural resistance”. The organisational combination between two “weak cultures” may result in “cultural blending” more easily than a combination between two “strong cultures”. “Weak culture” in the relatively small organisation could more easily be taken over, but it is also possible to create a “cultural pluralism” between a relatively “weak-but-distinct-cultured organisation” and a “strong-cultured organisation”. So, the universities with relatively “strong culture” can, on the one hand, easily “take over” the merged art and design schools with relatively “weak culture”. The worst situations are the “dilution” and “acquisition” that were mentioned earlier. On the other hand, it is possible for the two cultures to create something new through “gestalt” and “cultural pluralism”. However, most of the time, the situation is not always either the “take-over” or the “cultural pluralism”. The situation usually falls in-between the two.

Based on my interview data, many merged art schools were to some extent influenced and assimilated by the university’s organisational culture. Some of them even do not “feel like an art school” but “feel like part of the university” (participant: Carol Jones). This can be observed from the way people dress, their language and behaviour in merged art schools which are at the first level of organisational culture. Just before the merger happened, it was easy to differentiate art school people from people from the rest of the university from the way they dressed, their language, behaviour, thoughts and their overall

disposition. They used to have unusual dress sense. They ignored minor points of conduct and talked in a free and informal manner. Overall, they were considered “unconventional”. However, years after, art people were assimilated into the university culture, and now they cannot be easily distinguished from the university people any more (participant: Jian Hang; Dan Su; CN06; Zhiyong Fu; CN13; Chuan Wang; CN15; CN16; Simon Lewis). They have restrained themselves unconsciously to coordinate and fit into an orthodox, well-disciplined university organisational culture.

Many participants gave examples of changes of art schools’ organisational culture after the merger. Simon Lewis complained the culture changed and the “art and design faculties are now in universities like factories but they used to be like families”. Zhiyong Fu indicated the original environment of the old Tsinghua art school was located in the Central Business District (CBD) in Beijing, which was the heart of the prosperous financial district in China while Tsinghua University is located at the IT and university area. The environment of the old place reflected staff and students’ sensitivity in the cutting-edge art, design and fashion with business activities, while the new location in the university has influenced and transferred their focus to a broad sense of employability and encouraged them to become generalists and leaders in their areas. My interviewee Terence Kavanagh believed now the merged art schools created “less good artists and designers” but produced “employable people as a result of being part of the university”.

The participant Chuan Wang explained that this unconscious change of culture and assimilation was due to the university-wide classes, lectures, activities that all provided the mainstream sense of value to the staff and students within the university. After merging into Tsinghua University, art students tended to participate more in university’s activities such as the “12.9” Singing Competition every year, forums, society activities, student union activities. Actually they enjoyed being part of the diverse university culture and activities, and they were influenced by working with students from the rest of the university. However,

Chuan Wang pointed out that, to some degree, the university culture could have a negative effect on art and design specialities. Art and design people talk, behave and think as “ordinary university people”, but their creativity, vitality and sense of freedom, which are positive and necessary for art and design education and professions, are gradually disappearing and melting into the university culture and are restrained and replaced by the sense of “rule” in the university.

However, although art schools do not have “very strong culture”, they still have a “strong culture” that is closely linked to the art school ethos and identity. Although participants such as Chuan Wang believed art school’s culture was gradually assimilated by the university culture after merging, art schools’ deep organisational culture actually did not disappear but became buried within the university organisational culture. As an onlooker from the engineering department, Graham Cokerham thought the truth was that art schools to some extent created a culture for themselves and tended to be independent of the university. He thought although art schools merged into universities, they still had “very mixed” and “very unstructured” culture. As he said, “(the art students are) free thinkers. They clearly seem to be a little more outgoing than engineering students, but it tended to be difficult to manage them. They wanted to be chaotic. There was “not that many anarchic activities”, but the art students “get on with what they want to do and express themselves, and that was felt to be part of the art mentality”. The behaviour of art students that Cokerham presented are actually influenced by what Graham Cokerham described the “art mentality”. This is at the deepest level of organisational culture in the art school. This is the belief and value in the art school and cannot be easily changed. It is closely linked to the art school ethos and identity which I will discuss in detail in chapter 7 (see pp. 185-222).

So, although the merged art schools’ organisational culture was changed to some extent by the university’s mainstream organisational culture, the art schools still maintain their deepest culture and ethos. The merged art schools might look

different from the independent art schools, but essentially, they are both art schools. As long as this deepest level of organisational culture is there, the changes the universities had wrought on the merged art schools that I will discuss in the next section, would not harm the development of the art schools.

Counterpart Organisational Culture in Independent and Merged Art Schools

In this section, I will show pairs of counterpart features in the independent and merged art schools' organisational culture. Firstly, I will discuss the financial status in the two types of art schools. Secondly, the environmental and academic inferiority in the independent art schools and the counterpart priority of merged art schools will be evaluated. Then, I will talk about administration in both art school systems. The last counterpart feature I will discuss is freedom and structure in the two types of art schools.

“Poor Financial Status” vs. Financial Supports

This subsection focuses on the financial status that is at the surface level of organisational culture in the two types of art and design institutions.

According to my interview data, one of the positive features of being part of the university for the merged art schools is the financial support they receive from the universities. This visible sort of organisational culture can be seen from the art schools' infrastructure, resources, money, staff benefits and student support. For example, if the art schools in the UK did not merge with polytechnics, and then became part of the universities, they would not have had the opportunity to access large sums of money for technology, more space, accommodation, the student union and all the infrastructure (Terry Shave; Carol Jones; Simon Lewis; Jill Journeaux; David Vaughan). After the mergers, the art schools did not need to

pay for such items as “government tax, heat, light, HR, catering staff” (Simon Lewis), and “career advice and employability, learning support and disability support” (Ian Pirie), and the staff salaries were increased after the mergers. Ray Cowell indicated that the art school also benefited from the marketing budget. In his opinion, “a small school of art and design cannot afford to market itself as extensively as a university can”. All these would reassure the staff and students in the art schools that they were part of the universities and part of the university culture.

In China, the art school in Tsinghua University was also well supported after the merger (Mingzhi Wang; Zhiyong Fu). A brand new building, designed for the art school, 46,000 square metres large, was built on Tsinghua campus for the art school. Although the old art school campus was around 50,000 square metres, that included accommodation and other infrastructure. The art school could now share all of its infrastructure with Tsinghua, such as the Olympic quality swimming pool, well-furnished accommodation, over twenty canteens, many sports centres, ball games courts, Tsinghua libraries and art school library, and different student societies, which all gave the students a sense of university environment and culture. In addition, the financial support the art school get is not only used for the millions of RMB’ advanced equipment, but also, the art school can share government funding that Tsinghua receives that is only given to “985 Universities”. As Dan Su and Jun Hai pointed out, because Tsinghua is the best university in China, the art school is able to acquire national research projects through the university system relatively easier than the independent art and design schools.

Different to the good financial support in the merged art schools, some members in the merged art schools believed that the independent art schools had a “poor financial status”. In their opinion, the independent art and design institutions were tiny, their largest problem was “finding money” and “they are struggling” (Simon Lewis; Carol Jones; Ian Pirie). Simon Lewis indicated, the independent art schools “cannot invest in new technology, buildings...and they have to charge high

fees to survive”. Pirie claimed that one of the challenges for the independent art institutions is “economic survival”. He thought there was no point “running your own IT and infrastructure.” In his opinion, this was the economic disadvantage to staying independent.

However, interestingly, people from independent art and design schools defended themselves in terms of this “poor financial status”. In the UK, John Last admitted this situation but claimed that this only happened historically back in the 1950s and the 1960s when the art schools model needed to change. Andrew Brewerton indicated the independent art school was not struggling financially. He thought the “development of capital investment” in the merged art schools was one of the advantages of being merged. However, independent art schools were financially viable and they had the creativity to run the schools well. In China, different from the situation in the UK, most of the best art and design institutions are independent. They are well supported as art schools in the universities by the government. Some of them are also supported by the local government. Jian Hang gave an example that the Hangzhou municipal government invested well in the China Academy of Art in Hangzhou. So, to some extent, the “problem” of “poor financial status” is a misunderstanding by some of the merged art and design schools.

The different opinions and misunderstanding between the merged and independent art schools in the UK were to some degree due to the lack of communication between art people after the mergers took place in the 1970s. There was a time before the mergers when independent art and design schools were broadly accepted in the UK. At that time, almost every art school was independent. However, after the mergers, with the relatively small number of independent art schools and art universities that remained in the UK, the independent ones were probably less understood within the merged art school group in large universities than they once were. Most of the art and design people are now educated through a university tradition rather than an art school

tradition. That is why people may not understand the real situation in the independent art and design institutions. In addition, before the mergers, there were subject communities within art and design (John Last), but now, the subject communities have been lost, to a great extent. The lack of subject communities in art and design led to less communication and less understanding between the two forms of art schools. That is why misunderstandings exist within them.

So, the real situation is that the independent art schools do not have major financial problems while some merged art schools have better financial status and are well supported by the universities. The merged art schools do not have to pay for infrastructure and other facilities inside of the university financial system and could gain access to financial resources from the university platform. Due to this platform, merged art schools could obtain other resources on top of infrastructure and funding.

“Isolation” vs. “Platform and Vision”

This subsection discusses how the platform influences the vision in the independent and merged art schools. Independent art schools are to some extent isolated environmentally and academically. However, the merged art schools have the opportunity to have a multidisciplinary platform in the universities.

The independent art schools are believed to be academically “isolated” (Jill Journeaux; Ian Pirie) and their “isolation” can be, to some extent, negative for their development. Jill Journeaux indicated the field of art and design was not static. Since the development of new technology, some multidisciplinary art and design fields are emerging. Art schools would have to collaborate and communicate with other non-art and design schools. Due to the specific territory that independent art and design institutions were part of, it was not possible for the independent schools to alter and shift in terms of the multidisciplinary areas without a multidisciplinary university environment.

It is also relatively difficult for students in an isolated environment to receive a range of experiences that students in merged art schools in universities could gain (Ian Pirie). Students in merged art and design schools can share experiences from varied disciplines and different teachers. It is relatively easy to invite a teacher from archaeology to work with students in a sculpture department in a multidisciplinary university. They can also learn from the other subjects by interacting with students in other subject disciplines. However, this educational experience is difficult to create in an independent art school.

As the independent art and design institutions are not at the centre of “academic system” which is occupied by universities, at the same time they “lack academic resources”. Chuan Wang in the China Central Academy of Fine Arts indicated that, as a relatively small institution, compared to the art schools in universities, independent art and design schools are in an inferior position in terms of obtaining academic resources. Universities have more opportunities to access all kinds of academic resources. In addition, even though China Central Academy of Fine Arts is one of the best art schools in China, it has to follow the academic rules that are set by and for the non-art and design subjects in universities. As an outsider from the mainstream university system, it does not even have the rights and power to influence decision-making in terms of these academic rules.

In contrast to the independent art schools, merged art schools’ largest advantage and superiority is their potential for high, wide, multidisciplinary platforms and vision. (Dan Su; CN06; CN07; CN08; Donghui Cui; Mingzhi Wang; Chuan Wang; Simon Lewis; Jill Journeaux; Carol Jones; Ray Cowell; Graham Cokerham; Ian Pirie). The “social engagement was bigger and broader” within a merged art school (Carol Jones). It was easier to collaborate with other non-art and design disciplines and easier to forge a new subject that was “cross-disciplinary” (Jill Journeaux; Ian Pirie, Graham Cokerham). CN08 and Chuan Wang indicated that the merged art schools in multidisciplinary universities such as Tsinghua were given the highest

hope as a potentially high, wide and multidisciplinary platform. As a result of the special status of Academy of Arts and Design in Tsinghua University in China, the resources it held and the close connection it had with science and technology subjects can never be copied by other independent art and design institutions. The key was how to take advantage of this platform and link art and design to national level resources, and to the highly multidisciplinary environment. This platform could amount to nothing if great emphasis was not attached to it and was not taken proper advantage of.

On the contrary, if done properly, the art and design school as a united school would become a school of diversity in this special environment (CN07). The students in art school could have multiple cultures and multiple abilities and this was what Donghui Cui (teacher in Central Academy of Fine Arts) felt about the students in Tsinghua art school. This comprehensive organisational culture of university would allow students to have a global view and rich imagination in their specific subject disciplines (Mingzhi Wang). This multidisciplinary platform also gave the art school an opportunity to propagate art and design to other subjects and to an even wider community in an even higher level (Dan Su).

Simon Lewis used the word “collision” to introduce his experience of being in a multidisciplinary environment. He had a postgraduate experience in a merged art school within a university. He believed the experience he had with humanities, biology and science was a “collision with other subject disciplines” and was “real expansion of his horizon”. What Simon Lewis called a “collision with other subject disciplines” in Ray Cowell’s opinion was a “creative tension”. Cowell indicated, the “creative tension” was the balance between “doing their own thing and contributing in some way to the wider life of the university”. This “creative tension” or “collision” is precisely the energy of a multidisciplinary environment which brings a broad vision and platform for the merged art and design institutions.

Many collaborations in this sort of environment had actually happened. As CN06

introduced, art and design subjects in Zhejiang University had a close connection with computing which was one of the strongest subject in Zhejiang University and could reach the platform of governmental projects. This special environment allowed its art school to be part of the projects like large aircraft, a high-speed train and a roving vehicle. Similar examples include art and design combined with watercraft in Wuhan University of Technology, art and design which joined forces with a military project in Chongqing University, and art heritage protection which collaborated with a military project at Beijing Institute of Technology. To describe this high, wide, multidisciplinary platform and vision as a comprehensive institutional culture and environment, Mingzhi Wang used a metaphor: he said dough could have fermented and became something new as bread only when materials, temperature, and humidity as a comprehensive environment were prepared and reached certain threshold. That is the power of a broad culture and environment.

Thus, within a university platform, it is relatively easy for the merged art schools to experience a wider vision in terms of multidisciplinary environment and academic resources than the independent art schools do. The multidisciplinary organisational culture in the universities could encourage more collaboration between the art schools and other non-art and design schools. A structured administrative system could allow this to happen efficiently.

“Unstructured Administration” vs. “Structured Administration”

This subsection discusses the counterpart of administration in the middle level of the two types of art schools’ organisational culture. Management in independent art schools is unstructured and mainly people-orientated, while administration in merged art schools is structured and mainly system-orientated.

Based on my interview data, many independent art schools do not have a sound and functional administrative system. Firstly, the administration is people

orientated. The participants CN08 and Simon Lewis pointed out that the management and administration in independent art and design institutions depended on the leaders and the senior management team's decisions. They are ruled by people rather than ruled by a system. This may cause a risk of nepotism. The schools' situation would be affected if the leader changed. Secondly, it is unstructured. As Carol Jones indicated, in the UK, before the art schools merged into polytechnics in the 1970s, they had "a good deal of freedom" which meant the schools' administration was unstructured. This good amount of freedom and the unstructured administration did not lead to "a good deal of student learning experiences". In China, before Central Academy of Arts and Design was moved into Tsinghua University, it was an organisation with cumbersome hierarchical structures which made the school's administration inefficient and actually unstructured (Gan Zhang).

Administration in current independent art and design institutions, to a certain degree, have improved based on the national outline in research and education in both countries. However, because of part of the independent art schools' organisational culture, freedom and independence, the schools' members would constantly find unstructured methods to complete work within structures. Gan Zhang mentioned this less structured administration in the independent art school is not a fatal problem, but it could restrict the development of the institution when it gets opportunities to develop to a higher level.

However, in art schools within universities, although the management, to some extent, also depends on the leaders' values and beliefs, system-orientated structures are important to the school's administration and give the impression of a professional educational institution to the place. In the UK, Carol Jones said that the mergers gave art schools structure and academic validation. In her opinion, the "relatively structured administration" brought "relatively good educational experiences" compared to the former independent art school system. In China, as CN08 indicated, after merging into Tsinghua University, the evaluation

and assessment system became performance-based rather than relation-based. This system that was adopted from Tsinghua University detached administration from academics, teaching and learning, and so administration became more systematic and stopped consuming teaching and learning resources. CN08 considered it better than the administration in the small independent art schools.

Administration sometimes may mean “restriction”, but a proper administrative system can bring equilibrium and efficiency to art schools’ organisational culture. It is all about the balance between less-structured and over-structured, thus a harmony between freedom and structure.

Freedom and Structure

This subsection will demonstrate essential concepts within the deepest level of organisational culture in the two types of art schools: freedom and structure. It seems to be a counterpart that independent art schools have more freedom while the merged art schools have less. I will first consider the importance of freedom in the independent art institutions. Secondly, I will look into the history to discuss how freedom turned art schools in chaos and the structure of universities solve the chaotic problem. I then will look at the merged art schools’ problems with feeling like they have “less freedom”.

It is essential to consider the relationship between structure and freedom in organisations. Organisational structure, as a certain kind of bureaucracy, can represent “a continuous drive towards rationalisation and efficiency in organisations and make the organisations “more rational and efficient” (Wilson, 2010, p. 259). However, one of the “unintended consequences” of bureaucracy, and hence its structure, is that it “can threaten individual freedom” (*ibid*, p. 262). Wilson (2010, p. 262) used Max Weber’s (1930, p. 181) phrase “iron cage” to describe bureaucracy that the bureaucratic rules and structure resemble an iron cage and can constrain people’s freedom. On the other hand, as Preston said,

although structure was thought “to deny freedom”, “a substantial degree of freedom is possible within the context of bureaucracy” (1987, p. 773). They co-exist and the key point is to keep them on balance.

Freedom and independence is where the independent art schools’ power comes from and it reflects art schools’ ethos (Andrew Brewerton). It exists at the deepest level of independent art schools’ organisational culture. Donghui Cui, Jun Hai and Gan Zhang indicated that, as an independent art school in China, Central Academy of Fine Arts’ open atmosphere and freedom in creativity, research and administration was protected by such organisational culture. Jill Journeaux also thought because of the sense of freedom, independent art schools can make their own decisions to construct their own curriculum and framework in some areas. Andrew Brewerton thought: “no one has complete freedom”, and the independent art schools also have to decide how to negotiate and response to constraints. However, because of the sense of freedom, independent institutions have self-determining flexibility and are able to respond to new situations promptly. People in independent art schools can “think more about horizons and be less preoccupied by boundaries” (Andrew Brewerton), so that the small institutions could become less bureaucratic and the institutional culture can become more active.

However, freedom is not always good. It would lead to chaos if it were without proper structure. The “Coldstream and Summerson” reports gave the former independent art schools in the UK “a good deal of freedom” in the “golden age” of the 1960s and the 1970s before the mergers (Strand, 1987, p. 27; p. 214). However, Carol Jones indicated that the art schools were in chaos before the national mergers in the 1970s. She described the education she had at that time. She thought the Diploma in Art and Design was “very unstructured”. Students could easily not bothering attending school for days and nobody would challenge them. People “were incredibly able to do whatever they liked, which in fact did not always lead to a good situation”. She believed “the lack of teaching” and “too

much freedom” was not a good environment for young people who were more vulnerable. She thought art schools had to change from what they were during the 1970s.

Engineering professor Graham Cokerham gave an example of this chaotic situation in Sheffield Institute of Arts before the university structure had been brought into play. Sheffield School of Design was one of the oldest design schools in the UK. After it merged with Sheffield Polytechnic/ Sheffield Hallam University, there was a while when the art school did not move to the main university campus and remained partially out of the “structure”. Cokerham said “colleges of art and design tend to be fairly close knit and they are almost like naughty children getting worse and worse and worse and worse until somebody say: ‘Behave yourself!’” When students were at the former place on Psalter Lane, the place was “almost like a holiday camp where they would almost do what they wanted...drinking...painting on the wall...there was a feeling that it was a slightly anarchic, revolutionary type of organisation...and somehow staff would find a way of giving them a degree” (Graham Cokerham). Cokerham had a strong opinion that everyone needs to fit into some form of structure. Although part of art and design people’s remit is to explore and challenge, that exploration and challenge cannot be “absolutely unlimited”. Art and design people are part of a structure and have a wider responsibility.

This “too much freedom” and chaotic situation was not the intention of report authors “Coldstream” and “Summerson”. According to Strand, the idea of the Coldstream Report and the Summerson Report was that “the large measure of academic freedom” was “not absolute” ... “in the nature of things there must be checks and balances” (1987, p. 27). In the first Coldstream Report, it stated that “we had a purely practical object in view, namely to give a good deal of freedom to art schools within limits of a single framework” (*ibid*, p. 213). As Strand then presented (*ibid*, p. 214), the validating body for art colleges trying to balance the control of the art schools in order not only preserve the “initiative” of freedom

the administrative system encouraged, but also built the “credibility of the validating body”. However, the balance Coldstream and Summerson aimed for was not achieved.

Perhaps as the validating body was too scrupulous about the “tight or liberal control”, the system actually “depends for its success upon the integrity and sense of corporate and individual responsibility of the teaching staff of each college” (*ibid*, p. 214). One has to admit that this proved, to some degree, successful, because it brought in what was called “vitality, health and quality” to art and design education. Yet, there were situations that “staff have been lazy, or timid, or lacking in conviction, or have allowed the students too much freedom and given too little guidance” (*ibid*, p. 214). In this circumstance, the validating body should have taken action. Yet, it had its constraints that it was unable to act without the invitation from both the art schools and the local authorities.

So, the situation was basically that the art schools had their initiatives to propose syllabi which manifested their own philosophy and aims within the general guidelines the validating body provided (*ibid*, p. 27). This did not result in good situations across the whole country. According to Strand (*ibid*, p. 215), “the result seemed likely to be a gradual and evenly spread erosion of resources, and thus by implication a deterioration in academic standards which would be stealthy and imperceptible”. This is what Carol Jones said: “a good deal of freedom sometimes did not lead to a good deal of educational experiences”.

The mergers in the 1970s in the UK helped to solve the problems that “too much freedom” had caused. Carol Jones indicated the structure that the polytechnic had brought was “a definite improvement”. It was because apart from the fact there was a “little bit more structure”, art schools in polytechnics still had a sense of freedom and “still operated like independent art schools in many ways...and were able to operate in relation to other subjects”. In Carol Jones’ opinion, polytechnics were better than the later universities as they allowed the art

schools to keep their sense of freedom, which could bring a lot of creativity to bear. Terry Shave also thought the polytechnics were better than the later universities because “polytechnics were closer to the Bauhaus than the later universities, and closer to these people with skills and doing things with hands for the communities”. However, the structure that the later 1992 universities brought, in Jones and Shave’s opinions, was “too much” and has “perhaps gone too far”.

“Self-imposed Restrictions” in the Merged Art and Design Schools

In some participants’ opinion, the university system had brought in too much structure and bureaucracy, which led to less sovereignty and creativity in the merged art schools. However, based on conversations I have with other participants and thorough analysis on the issue, it seemed that the restriction of the university structure and the lack of freedom was not as much as some art people believed, in most of the merged art schools.

To start with, it to some extent might have been caused by art people’s nostalgia of being independent. In Ray Cowell’s opinion, the conflict between freedom and structure in the merged art schools was because “there is still what you might call a residual nostalgia for independence”. The situation might have happened partly because the merged art and design schools felt it difficult to admit they were not independent schools anymore and they had already been changed to something mixed and new. CN06 claimed that, to be artists or designers did not mean that they could do anything without any rules, even in an independent art school. There should be “rules” to correct some of the art people’s improper behaviour. Simon Lewis pointed out that although the art schools had to “work within the rules and regulations of the whole university”, it was up to a point.

In addition, the merged art schools’ problem is not exactly about the structure in the university system. It is about the “self-imposed restrictions” in art schools that

were caused by the university corporate system and influenced art people's behaviour and thinking (Dan Su; Mingzhi Wang; Zhiyong Fu; Gan Zhang; Simon Lewis; Carol Jones). This is similar to what Michel Foucault called "surveillance" in his *Discipline and Punish: The Birth of the Prison*. According to McGrath (2004, p. 1), Foucault and his theory of "surveillance" had formed the humanist society in relation to the "culture of surveillance" in the 18th century. In Foucault's idea of "surveillance", prisoners consistently feel the "surveillance" in the panopticon even though the guards do not monitor them. Similarly, most of the universities actually gave the art schools enough "freedom" and support in terms of curriculum design, student enrolment and staff recruitment, staff and student work and creativity, and even in management and institutional system and structure. However, the merged art schools still have the sense of "restriction".

As Anying Chen mentioned, the restrictions in the Academy of Arts and Design in Tsinghua University were not caused by Tsinghua University, they were caused by the art school itself. The art school restricted itself partly because of its own tradition and partly because of the leaders of art school's decisions. Dan Su indicated, in terms of "freedom", the former independent Central Academy of Art and Design was worse than the merged school. Due to the unique time in China during this period, students would be discharged if they did not complete the morning (setting-up) exercises, or they had small clashes with canteen staff or administration staff. After merging into Tsinghua University, most of the restrictions came from the inside of the art school rather than the Tsinghua University. The university restricted the art school in terms of administration to some degree, but the university did not restrict the art people's teaching and learning or creativity. On the contrary, because of the ideas of self-imposed restrictions the leader of the art school sometimes would remove students' work from the degree show if the subject matter of the art work was contentious.

CN08 and Mingzhi Wang recalled that teachers and students in the art school in Tsinghua all had the kind of freedom they wanted in terms of teaching, learning,

collaboration or creativity. In Mingzhi Wang and Zhiyong Fu's opinions, although it was hard, it was possible for the university to make an exception for the art school to recruit academic staff who did not have a PhD degree. The university tried to understand that specifically for the art and design subjects that it was not necessary for a practical art and design teacher to obtain a doctoral research degree because art and design is a practical subject field with the exception of art and design history and theory. In addition, because many art staff complained about the restriction of university's system, the university suggested the art school design their own system to suit art and design learning and teaching. However, Mingzhi Wang and Zhiyong Fu claimed the art school could not produce a "proper administrative mode" for itself. This resulted in a situation that the university gave power to the art school to find a better "sub-system", while the art school chose to follow the university's existing system for which they had many complaints.

Simon Lewis said that being part of a university did not mean the loss of freedom and creativity: "in terms of freedom and creativity, independent art schools and art schools in university are the same things". The self-imposed restrictions and what Foucault called "surveillance" is what made art people feel less free and more structured. Todd May (2014, p. 76) indicated Foucault's idea and analysis on "surveillance" and social constraints provided "a positive power". In May's opinion (*ibid*, p. 76), this positive power of "surveillance" and "constraints" does not limit the freedom of people but turn people into "certain kinds of people". It trained people's behaviour and thinking in particular ways, so that when problems occurred, people stopped questioning the character of the society and the organisation but questioned themselves. So, "all problems become psychological rather than social or political origin (*ibid*, p. 77)". The "constraint" of the university did not restrict art people's freedom but trained art people's behaviours and most importantly their thinking gradually and psychologically. So that art people have a rule for what they should do and what they should not. This is reflected in CN08's statement that the most important aspect is about the freedom in art

people's thinking and about they know what they want to do, not the structure of the system.

So, structure in the universities sometimes is not negative. It gives the merged art schools a sense of increased rationality and efficiency, so managing the chaotic situation that could come from the nature of arts subjects. In addition, a substantial sense of freedom is always there in the university systemic structure. As long as art people do not lose their way in creative thinking and productive making in a relatively more structured university environment, the merged art school would have as much freedom as the independent ones possess.

Conclusion

In this chapter, I used comparisons between independent and merged art schools to demonstrate the cultural changes of the art schools after merging into universities in order to claim a central point that, although the merged art schools are influenced by the university organisational culture, as the independent art schools, they also have art schools' deepest culture and ethos.

To demonstrate this, first, I addressed the concept of organisational culture which I used as a framework to analyse art schools' cultural phenomena. Some cultural features of the two types of art schools were uncovered through my interview data. Second, I used this data about cultural features to discuss the unique organisational culture that the art schools had after they merged into universities from the surface level to the deepest level. On the one hand, the mergers between art schools and universities did bring some negative changes to the art schools such as dilution or research assessment systems that did not consider art schools' benefits and particularity. On the other hand, some of art schools' deep organisational culture, such as a strong reputation or the deep beliefs and core values, cannot easily be changed. Finally, I compared the counterpart features of organisational culture in the independent and merged art schools to show the

positivity and challenges that the university organisational culture could bring to the art school culture. Compared to the independent art schools, the merged art schools from my interview data did not lose any such freedom. On the contrary, the organisational culture of art schools mixed with university organisational culture and became diverse. It is different from the original art school culture, but it is a neo art school culture. It is what I will discuss in chapter 7: the combination between bohemian culture from the art schools and bourgeois culture from the universities.

This chapter about art schools' organisational culture informs what I will discuss in chapters 6 and 7 about art schools' collective identity. Organisational culture and identity share the same basic assumptions. What exists in the deepest level of organisational culture and identity are both the organisation's deep beliefs and core values. As Mary Jo Hatch and Majken Schultz (1997, p. 360) said that organisational culture could be seen as a cultural context and explanation to form organisational identity and image: in this thesis, organisational identity and image are combined as the organisation's collective identity. In discussions of this thesis, art schools' deep culture and ethos cannot be changed by the university culture. This informs art schools' deep identity which I will demonstrate in chapter 7. In addition, the surface level of art schools' organisational culture is material artifacts that are central to how art school members project their deep identity to the outsiders. This will affect the outside perception of the art schools (attributed identity) that I will discuss in the next chapter.

Chapter 6. Outside Perception of Art and Design Institutions

Art schools are “at shop front but never in the engine room”.

This was the phrase my participant Jill Journeaux used when she was asked to talk about the outside perception of art schools. I have to admit that what she said was pertinent and it more or less describes the content of this chapter. However, it does not mean that this situation cannot be changed.

This chapter demonstrates art schools' outside perception by drawing on some ideas from the field of organisational management and looking at hierarchy and snobbery between different universities and subjects from a historical perspective and in current higher educational system. Evidence and materials in this chapter seem self-evident and indicate that art schools are marginalised in both a society and a university sense because the society and the rest of the university has less understanding about them. Thus, a proper articulation and communication through a bottom-up method is an essential solution to change this negative attributed identity. However, what seems self-evident is necessary for this thesis because it can then lead to an important part of the thesis: demonstration of the central, enduring and distinctive aspect of the identity in art schools, which is addressed in the next chapter.

In this chapter, I first introduce Soenen and Moingeon's five facets of identity theory. Second, I draw on ideas from attributed identity to look at art schools' outside perception from social, historical and university perspectives. I then examine the reason underlying such outside perception and discuss obstacles and solutions to change art schools' outside perception drawing on ideas from projected identity.

Identity framework

This section introduces Soenen and Moingeon's five facets identity theory as a theoretic framework to explore art schools' outside and inside collective identity both in this chapter and the next chapter.

To investigate the outside perception and the inside reality, hence the collective identity, of art schools, ideas from the broad area of business identity studies which includes corporate identity, organisational identity and visual identity (Balmer, 2001, p. 248) might appear to be relevant. Visual identity studies the organisation's "visual (and verbal)" symbols that "communicate what/who" the organisation is (*ibid*, p. 254; 257). This is not the focus of the thesis. In addition, corporate identity was defined by Balmer as "what we are" in terms of the organisation's business activities, market scopes, structure, strategy, ethos, performance, history and reputation, and relationships, which are also not central to the concerns of this thesis (*ibid*, p. 257). Although corporate identity's related field "corporate images" refers to the "perception" of the "central ideas" by various audiences (Rindova and Schults, 1998, p. 48) which points to the outside perception of the art schools in my thesis, corporate identity mainly relates to the visual aspect of identity and corporate communication (Balmer, 2001, p. 254; Melewar and Akel, 2005; Rindova and Schults, 1998, p. 48; Cornelissen, Haslam and Balmer, 2007, p. 56), which is still not within the sphere of the thesis. Balmer also indicated organisational identity as "who we are" and is the organisational members' relationship with the organisation (Balmer, 2001, p. 257). It is concerned with beliefs and ideas that are believed and expressed by the organisational members as "central, enduring, and distinctive" (Whetten, 2006, p. 220), which fits within the aspects of identity this thesis focuses. However, its interrelationship with corporate identity and its related field organisational images are complicated (Rindova, Schults, 1998, p. 49) and subject to many definitional and semantic debates (Gioia, Schultz, Corley, 2000, p. 65; Soenen and Moingeon, 2002, p. 16; Balmer, 2001, p. 254). For these reasons, and by looking

at the whole field of organisational management, thanks to Soenen and Moingeon (2002, pp. 13-34) who offered a model of collective identity which the thesis follows.

Soenen and Moingeon developed a five-facet model of collective identities (2002, p. 17) which integrates corporate and organisational identity and their related topics. The five facets of identity co-exist and influence each other. They are the professed identity, the projected identity, the experienced identity, the manifested identity and the attributed identity. The introduction of the five aspects of identity below is based on Soenen and Moingeon's work (2002, pp. 17-28).

The professed identity refers to what an organisation professes about itself based on the organisational members' experiences, beliefs and understandings about the organisation. As Soenen and Moingeon stated (2002, pp. 17), "It is the answer, the statement(s) or the claim(s)" that the members, not only the senior management team, employ to describe the organisation's collective identity. Professed identity becomes part of the projected identity when it is communicated to others to some extent.

According to Soenen and Moingeon, the projected identity manifests itself as organisations using certain controlled mediated ways to present itself to specific outsiders. It contains "communications, behaviours, and symbols" (2002, pp. 17-19). The concept of visual identity which consists of "logos, designs, names and other malleable signifiers" is only a "subset" of projected identity. It is the "direct expression" of the professed identity. The difference between projected identity and professed identity is that the former is "mediated". It is also rooted in experienced identity and manifested identity (historical identity). What the organisational members experience in the history and present about the organisation affect how they present the organisation.

The experienced identity refers to a collective representation of the shared and cognitive beliefs the organisational members experience and sincerely believe about the organisation. It can be viewed as “more or less stable, unique or multiple, monolithic or fragmented, ideographic or holographic” (*ibid.* p. 19). It is constructed within “certain conceptualisations” of the organisation’s culture context as “a set of core beliefs” (*ibid.* p. 22). Experienced identity is the deepest aspect of organisational identity and could be specified by Albert and Whetten’s idea as “central, enduring and distinctive” to an organisation’s character (Whetten, 2006, p.220).

Soenen and Moingeon described the manifested identity as “a specific set of more or less tightly coupled elements that have characterised the organisation over a period of time” (*ibid.* p. 20). The manifested identity covers an organisation’s structure, routines, performance level, cultural artefacts, symbolic manifestations, and market positioning which are from both internal and external aspects of the organisation (*ibid.* 20). It can be conceived as the organisation’s historical identity. It is an organisation’s specific, stable and coherent character in the past that made the organisation become what it is today.

The attributed identity refers to “the attributes that are ascribed to the organisation by its various audiences” (*ibid.* pp. 20-21). In contrast to the experienced identity which is self-attributed, attributed identity is what outsiders believe an organisation is. Soenen and Moingeon grouped the ideas of “corporate image”, “reputation”, or “brand image” under the category of attributed identity. It is not only outsiders’ perception of an organisation, but also an organisational members’ understanding about how the external audiences think about the organisation.

I draw on ideas in attributed identity in this chapter to investigate the outside perception of art schools. Although I will not deal with art schools’ marketing of themselves, some ideas of projected identity are also used in this chapter as a method art people should manage well to build and improve the art schools’

attributed identity. Ideas from professed identity, experienced identity and manifested identity and some of the projected identity will be used in the next chapter to explore the more important facts: the inside reality of art schools.

The Attributed Identity of Art and Design Schools

This section discusses art schools' outside perception, that is, art schools' attributed identity. First, I look at the hierarchy between the Russell group universities and the ex-polytechnics, as well as the hierarchy between art and design subjects and science and technology subjects in the UK. Next, I consider the "two traditions" as the context of these hierarchies. In the last subsection, I examine what outsiders think the art schools are, through my interview data in the UK and China. The outside attitudes to art schools have similarities in the two countries.

Hierarchy between Universities and Subjects

Hierarchy between the Russell Group Universities and the Ex-Polytechnic Universities

In the UK, there was a tradition of hierarchy and snobbery between "Russell Group Universities" and the "Post-1992 Universities" (or the Ex-Polytechnics). The "Russell Group Universities" are "old universities" that existed long time before the period from the 1960s to the 1980s when the "ex-polytechnics were founded"⁵⁴. The "Russell Group Universities" are research-driven while the establishment of the polytechnics was to provide vocational and professional teaching for the needs of industry and commerce (Alan Crisp). Due to this division, Russell Group Universities are "obviously" considered superior to polytechnics, and in some people from Russell Group Universities' opinion, although the

⁵⁴The history of the polytechnics in the UK is in chapter 4 (See pp. 88-92).

polytechnics were upgraded to universities in 1992, they could “never be proper universities” (Carol Jones).

The perception that the upgraded post-1992 universities are still inferior to the Russell group universities can be seen from the inside and outside pressure of the post 1992 universities. From the inside of the post 1992 universities, some members such as Jill Journeaux were optimistic about the newer universities. She thought the ex-polytechnics could compete with the older universities in terms of “measurement of student survey, employment, and research” on one platform. As long as the ex-polytechnics were good enough, they could move up the league table. However, there are also some negative feelings inside of the ex-polytechnics. Many staff were not psychologically confident enough because deep in their hearts they believed that the new post-1992 universities were not the old universities and were somehow located at “a second tier”. From the outside of the ex-polytechnics, the real situation was also stressful for the post 1992 universities. Most of the ex-polytechnics were at the bottom of the league table while the old universities were sitting at the top.

Hierarchy between Art and Design Subjects and Science and Technology Subjects

This chapter will now consider how the hierarchy between universities related to art and design schools and subjects. The majority of the art and design schools and subjects in the UK are within the “Post-1992 Universities” sector except some fine art institutions at Oxford, Newcastle and Slade (Carol Jones; Ann Priest; Alan Crisp; Sandra Harris; Jill Journeaux; Andrew Brewerton). From the late 1960s to the late 1980s, because of the government’s political and economic arrangements, the majority of the independent art and design schools in the UK were merged into polytechnics. Based on the circumstances between the “Russell group universities” and the “post 1992 universities”, art and design schools in these ex-polytechnics were in a passive position.

This governmental arrangement for art and design schools to some extent reflected art schools' attributed identity from a social perspective. In the opinion of people from the Russell group universities, "art and design did not belong to proper universities with science and engineering subjects. They should stay in polytechnics" (Carol Jones). According to Ann Priest, social consideration of art and design and the class system "did not allow" or "did not consider" that art and design schools should join the old universities, which were considered to be "seats of learning". The then-government's political and economic arrangement for art and design schools ended with art and design joining polytechnics because the polytechnics focused on skills and economic development, which were believed to be the purposes of art and design subjects, rather than the intellectual development of the higher order which science and engineering subjects in the old universities represented.

The reason the government elevated science and engineering subjects was not exactly because they thought these subjects were of a higher intellectual order. Ann Priest believed the reason was economic. She thought the government "was looking at the economic impact of science and technology". They focus on science, technology, economics and mathematics (STEM) because the government believed if the country "lose these subjects areas and analytical explorations of these areas, it would lose the innovative core" (Ann Priest). This would consequentially affect the attributed identity of art schools. Art schools were second-rate and were not as promising as science and engineering from an educational aspect. Due to this economic reason, as some of the participants said, "art and design will never be as strong as science and engineering, and science and engineering will always have a louder voice" (Andrew Brewerton). This arrangement for art and design, and science and engineering; and for polytechnics and universities had a context of "two traditions" in the UK.

The Two Traditions: Autonomous Tradition and Service Tradition in the UK

There is a reason and tradition for this “lower status” of art and design, and the relatively negative outside perception (attributed identity) of art and design schools. Before the polytechnics were formed by the governmental arrangement, the “two traditions” which created the system of higher education were rooted in history (Pratt, 1997, pp. 8-9). As Pratt stated, universities and colleges of advanced technology were in the “autonomous sector” whilst the technical colleges and colleges of education were in the “public sector”. These two sectors referred to two traditions: university tradition and service tradition. These two traditions represented different classes: middle class and working class.

On the one hand, as Pratt (1997, p. 9) interpreted, the “autonomous tradition” could be characterised as “aloof, academic, conservative and exclusive”. People in this tradition often resisted the “demands of society or of government or students”. Half of their time was spent doing research. This tradition focused on “preservation, extension and dissemination of knowledge for its own sake” and was protected by the government so that they had “a kind of autonomy” (*ibid*, p. 9). They were exclusive and they accepted middle-class students rather than working class students. As they were universities and colleges of advanced technology, which were seen as having a high economic impact for the country, the universities and colleges in the autonomous tradition were well-funded by the government and protected by charters (*ibid*, p. 10).

On the other hand, the service tradition could be seen as “responsive, vocational, innovative and open” (*ibid*, p. 9). The purpose of the “service tradition” was mainly “teaching” for the needs of “vocational, professional and industrial based education” which could not be provided by the universities (*ibid*, p. 9). The colleges in the “service tradition” had a responsibility to the “social needs” and to provide higher education for “working people and their children” (*ibid*, p. 8), which were the lower classes group that were “excluded” by the universities in

the “autonomous tradition” (*ibid*, p. 10). In this tradition, institutions did not claim to “pursue knowledge for its own sake”, and “research” only meant to solve problems for some external companies (*ibid*, p. 10). Opposite to the autonomous tradition, institutions in this service tradition were under the control of local authorities economically and educationally and were not protected by charters (*ibid*, p. 11)⁵⁵.

Then when polytechnics were developed, the former independent art and design institutions were included in the public sector, which referred to the “service tradition”, with technical colleges and colleges of education. The two traditions were inherited then by the “old universities” and the ex-polytechnics (post-1992 universities). One has to admit that the “service tradition” did represent part of the art and design institutions’ aims and purposes. Although the schools of design in the UK were built for economic purpose, they were also supposed to have a role for society, community and people’s daily life. However, the hierarchy brought about by the two traditions put art and design institutions into a humbler, second-tier, position.

Actually, Ann Priest pointed out that because part of the role of art and design institutions was for society’s needs and people’s lives, and because of their “way and tradition of making”, the art and design institutions would suffer and would be discriminated against if they moved into the university sector. However, also because of the way and tradition of art schools, they can only be moved into polytechnics as second tier institutions, but not into universities at that time. Even though some of the art and design schools are now within universities, they are “adorable but not necessary” (Carol Jones) because of the utilitarian tradition of hierarchy and snobbery.

⁵⁵That was why there was a process of “academic drift” in the UK that institutions in the service tradition sought autonomy and university status. The establishment of the polytechnics was to end this “academic drift” (Pratt, 1997, p. 11).

This tradition was rooted within the UK's class system, where working class is seen as inferior to middle class. Teaching is inferior to research. Higher educational organisations' role for society and life is inferior to the role for advanced knowledge and economic profits. The long-time class tradition, the ignorance about arts and culture, and the disregard for design and products in everyday life, led by the government and authorities, created this hierarchy in subjects' division, to education, and even to people's life. This not only created art schools' self-doubt about themselves but led to their negative attributed identity.

In China, there is something similar to the UK's "two traditions" of universities and colleges. Universities in China are divided into the top-level universities: "985" universities and "211" universities, and the second-rate universities: "second level universities" and the "third level universities" by league tables. Most of the universities in China have established their own art and design subject disciplines or art and design schools, and they see art and design subjects as "student attractors". As China did not have a national university amalgamation specifically to move art school into second-tier universities, the hierarchy is not as evident as it is in the UK. However, based on the same reason, the snobbery and hierarchy also existed in education system and even in their society. Art and design as a whole is seen as an informal and alternative subject for students who are not good enough at science and technology and who could not compete with the top-level students in the University and College Entrance Examinations. Art and design are seen as inferior to science and technology, which are believed to enhance national competitive power in high-tech and innovation and seen as not necessary but only "embellishment of the life" (Dan Su).

Art and Design Schools are “at the shop front but never in an engine room” in the Universities

Based on my interview data on the sample art schools in the universities in the UK and China, art and design schools are considered “at the shop front but never in an engine room” in the universities

(Jill Journeaux) due to the hierarchy and snobbery within society and higher



Figure 4: An Art shop at the front door of School of Art and Design, Nottingham Trent University

educational system which I discussed in the last sub section. The attributed identity from a university level is that art schools are “not important and have decorative purposes mainly” both in the UK and China (Dan Su; Anying Chen; CN15; Gan Zhang; Terence Kavanagh; David Vaughan). This attributed identity of art schools does not match what art people believe and profess the art schools to be: special and important. From the outsiders’ perspective, art schools are no different from any other subject disciplines within the university (Zhiyong Fu; Ray Cowell).

Take Tsinghua University in China for instance. As it is one of the best universities in China, it has many strong subject disciplines, especially in the science and technology areas. So, although Academy of Arts and Design is one of the best art schools in China, it is not treated as importantly as it is entitled to be inside the university. Art and design are not considered serious subject disciplines. What art and design school can provide to the university is the beautiful surface. Its existence in the university is to “enrich the university life” and to “provide a

culture of beauty” (Dan Su; Anying Chen; CN06). Anonymous participant CN15 cited his colleagues’ words that, Academy of Arts and Design is like an “elaborately decorated vase” that is only there for “decoration” purposes. For example, the university consistently takes government assessors, or visitors and educators from other universities to look around the art school for its exhibitions, experimental laboratories or arts and design lectures and seminars (CN06; Jian Hang) because all these are “visible” and ready to be “shown” to others.

In addition, the biggest advantage of having an art school in a university in some outsider’s opinion is that the art school “could help and beautify the campus” in terms of proposing construction programmes, designing activity posters, decorating buildings or making 100 pieces of large sculptures for the university’s centennial (CN06; Dan Su). It is as Gan Zhang and Dan Su said, the university values the art school as an embellishment, but it does not realise the real function and role of art and design and it does not take full advantage of the art school.

The idea that the Academy of Arts and Design is at the “shop front” can also be seen from the position of the art Principal at the university. In the first few years after moving the art school into Tsinghua University, the Principal of the art school was also promoted to a university position as a Pro Vice Chancellor, in order to win the art people’s trust. However, after the former Principal of art school and Pro Vice Chancellor of the university retired, the school of art and design was “degraded” (Gan Zhang). No Pro Vice Chancellor since this time has come from the art school. Gan Zhang thought this university arrangement indicated that in the university’s consciousness, the art school could never reach the level that other science and technology departments could. The school of art and design is not at the centre, but is marginalised by the mainstream organisational culture of the university.

Similarly, in the UK, art and design schools are also marginalised, to some extent, by the UK universities. Take Nottingham Trent University for example. It is one of

the post-1992 universities that was formed by combining an art school, a technical school and a college of education. Its former Vice Chancellor Ray Cowell indicated, due to the reputation and long history of the art school, the history of the university could be traced back to the Victorian times and one of the art buildings, the Waverly Building, can be seen as a flagship of the university. Moreover, as Simon Lewis indicated, as the art school is so visible because of its fashion shows, exhibitions or winning various competitions, for instance, in the Far East, China or Korea, art and design professionals and students think that Nottingham Trent University is simply an art and design school. The rest of the university does not exist for them. That is why some art people could be confident and consider, to some degree, that the brand of this university is based on the brand of simply the art and design school (Simon Lewis; Carol Jones).

However, this was only art people's one-sided wish. Carol Jones believed this is not how art and design school is perceived around the rest of the university. She thought "sometimes it feels like that the art school is not recognised to be as important as it should be". The former Vice Chancellor of the university Ray Cowell thinks highly of the art school and recognises the importance and excellence of it. However, as a leader for the whole university, he has to think and organise globally. He did not believe the university's reputation depends on the school of art and design. In his opinion, the university's reputation is based on "the fact that it has many strengths across the board". One is art and design, but the university's national reputation is based on "biological sciences, law and humanities". Although the art school ranks higher than the university in league tables (Carol Jones) and contributes to the reputation of the whole university (Simon Lewis), the art people still feel that the art school is a "marketing tool" for the university (Simon Lewis) and it does not receive the status that it deserves.

The situation of art schools that have merged into Russell group universities or other non-post 1992 universities does not seem any better than that of art schools in post-1992 universities. Loughborough University is one of the most prestigious

universities in the UK. Rather than being forced to merge, Loughborough School of Art chose to move into the university because of economic and academic reasons. In eliminating the snobbery between Russell groups universities and post-1992 universities, the art school in Loughborough University has its problems as well. There is “a lot of academic snobbery in the university” and the art school is still seeking the same status as other schools inside the university (Terence Kavanagh). Cumbria Institute of Arts in the University of Cumbria is another merger example that took place outside the main merger period from the 1960s to the 1980s. The situation is even worse there. In David Vaughan’s opinion, many people in other parts of the university did not “appreciate creativity” of art and design subjects, and the rest of the university subjects “just take the art school for granted” rather than “promote it”.

This situation that art and creativity are not appreciated can be studied from an engineering perspective. As an engineering professor, Graham Cokerham in Sheffield Hallam University admitted that although he knew “the world would be a duller place without creative artists and designers”, which is similar to the perception of art and design in China-the “embellishment of life”, he still thought “engineers do not see and appreciate the benefit of aesthetics or creativity”. He revealed a common view in the science and engineering group, which leads the mainstream organisational culture of the university. “Engineers all want to think that what they do is quite important and that what other people do it not very important”. To be more specific, “the engineers tend to downgrade things like aesthetics and place emphasis on the ability to do mathematics and predict the performance of structures” (Graham Cokerham).

Art and design are not only marginalised and treated as less important, but they are also seen as not special. To a leader of the university, although all subjects are different, from an educational perspective, an art school is no different from a law school or a science school. What the university’s leader intends to do is “put the case to them that they were part of the university” and blend art and design

culture into the university culture so that the university can provide a whole spectrum of higher educational provisions (Ray Cowell). What the university needs most is not a different and a special art and design organisational culture and identity but a whole and blended university organisational culture and sole university identity. This created general ignorance of other subjects' characteristics and specialties inside the university and would generate the circumstances that people have no interest to understand subject areas outside of their world.

Thus, art schools and art and design subjects are seen as being at a "low status" both from the hierarchy between different layers of universities and hierarchy between varying kinds of subject disciplines. Art schools' attributed identity demonstrated in the interview data above is mainly words like "decoration", or "embellishment", which is partly true but it does not tell the whole story of art schools. Art schools and art and design subjects are "special" and "important". However, this speciality and importance is sometimes not understood by the outsiders in the society and universities.

"A Lack of Understanding" from the Outsiders in the Universities

This section will explain one of the reasons that art schools as a whole are not well appreciated and are marginalised from the mainstream society or university culture: a lack of understanding from the outside. It then provides a solution for this lack of understanding: managing art schools' projected identity through good performance and communications. Although the reason and solution seems self-evident, they are one of the components of art schools' collective identity and they can lead to art schools' central and deep collective identity.

One of the reasons that art and design institutions as a whole are not well appreciated and are marginalised from the mainstream society or university culture is the lack of understanding from outsiders, which includes government,

society, as well as the universities themselves. Art and design institutions do not communicate about themselves to the outside world (projected identity) enough to express their core values and to improve their attributed identity.

The attributed identity (outside perception) of the art and design institutions to some extent is based on the government's political and economic arrangement and their propaganda and how they can turn the tide about art and design education. Governments do not have a proper understanding about art and design institutions. Jill Journeaux thought that what governments do for art and design was mostly "economic". In addition, they do it "quickly" and for "short-term" gain, because "they wish to see the results before they go out for re-election". Governments and politicians use art and design as political and economic tools rather than attempting to understand what art and design are and what they are really about.

This sense of lack of understanding about art and design exists both in China and the UK. In China, as mentioned, the government sees art and design subjects as "student attractors" (Jian Hang). Although the function of creative industry is realised and art and design was used to promote national industry, this field was not fully appreciated and recognised. In the UK, although art and design is "profoundly successful" (Carol Jones) and some Chinese art and design educators believed the situation in the UK would be much better than it is in China (Jian Hang), some British art and design educators thought there was "little real understanding in the government and the society of what art and design actually is" and in some of the authorities' eyes, art and design is not a "real thing" (Carol Jones; David Vaughan). The governments in both nations should research before making any decisions about art and design. However, they might or might not find a right person to speak with (Jian Hang; Jill Journeaux). There are scarcely any art and design professionals in government bureaucracies to speak for art and design and to deliver the information about art and design in a national level in both countries (Jian Hang; Simon Lewis). This becomes a vicious circle, that the

marginalisation of art and design causes a greater lack of understanding, and the lack of understanding leads to more marginalisation.

There was a time when the UK government saw the importance of art and design for the economy and as a juncture of STEM subjects. As Christopher Frayling claimed in Baynes and Norman's book, it seemed that art and design became "an intellectual/practical subject in its own right" and "had achieved 'parity of esteem' with the other core disciplines rather than being taught in the outhouse" (Baynes and Norman, 2013, Loc 93; Loc 97). The emphasis of creative industries then gave art and design "extra visibility as a key driver of economic success" (*ibid*, Loc 101). It seemed that design became the "hyphen" and the silent partner between STEM subjects (*ibid*, Loc 105). However, some governmental arrangements and policies suddenly changed this seemingly bright circumstance for art and design. Frayling indicated that the Browne Review of Higher Education became "a real disaster for art and design colleges and faculties" (*ibid*, Loc 110). Design was not included among the "priority subjects" and the Russell Group of universities "announced that Art and Design & Technology were no longer to be considered credible pre-requisites - not challenging enough for entry into their high achieving institutions" (*ibid*, Loc 114). "Creative industry" was replaced by "productive industry" (*ibid*, Loc 110). The outside perception of art and design then dropped. Art and design was considered "a pre-apprenticeship subject, filed in the box 'vocational', about training rather than education" (*ibid*, Loc 114).

As a result of this general lack of understanding at the government level and in the society, the situation in the universities may not be any better in these two countries. As art and design is relatively new to China and its social recognition is still growing, the lack of understanding from other non-art and design subjects in the universities does not even reach the deep level, which for example, explores the social roles of art and design, or discusses the educational needs of art and design. Take the art school in Tsinghua University for instance: the lack of understanding is basically related to the school's name or what disciplines the

field covers. Several years after the art school moved into the university, people from other schools were still not sure about the art school's exact name. In addition, they believed people in the art and design school were only painters and they drew pictures. (Dan Su; Anying Chen; Zhiyong Fu; Gan Zhang). They not only do not understand nude paintings (Dan Su), but also, in their opinion, "design" only refers to "engineering design" (Jian Hang). They almost have no sense of artistic design, not to mention art and design history and theory or the cross-disciplinary possibility in art and design area. Gan Zhang felt very disappointed about this. He said, at the climax of Chinese culture and higher education, the understanding of art and design in Tsinghua University is even "like this". One can certainly image how superficial the understanding of art and design is on a national level.

In the UK, although there is a certain national understanding about art and design which is not as superficial as it is in China, art and design insiders still think they are very misunderstood (David Vaughan; Carol Jones; Jill Journeaux; Ian Pirie; Sandra Harris). Carol Jones claimed that art and design is still not fully appreciated and understood for "the things that art and design really bring to life, and to commerce and culture". For example, it is very difficult for outside people to understand how and why people can do a BA degree in knitwear because knitwear seems like an art and design subject that is not a "real subject". So that in the university, there is suspicion around art and design that art and design use a lot of university resources and are expensive subjects (Jill Journeaux). The rest of the university feels it is not equal and does not understand why the "not real subjects" consume so many resources.

Take Edinburgh College of Art for example. My participant David Vaughan talked about a conversation he had with some students in Edinburgh College of Art. The art students felt that the rest of the university saw them "as something odd" and did not understand "what they are about". Ian Pirie as one of the art people in the university management team in Edinburgh argues "the biggest danger is the

unintentional lack of understanding” from the rest of the university. He believed this situation happened in almost every art school in the university in the UK. He said although a university would not “set out to destroy an art college”, the “unintentional policies that might be applied in a university would damage the art school because the university did not understand the art college”. For instance, the Edinburgh College of Art tried to build its own visual branding as part of the projected identity of the college. However, in Pirie’s opinion, although the Principal of the university “was proud of having the art college” and “understood the art school”, the rest of the university especially the marketing and communication departments “did not understand the significance of this [visual identity] for the art school”. So the process to build the art school’s projected identity was very difficult.

Ian Pirie also interpreted the lack of understanding in other universities as damaging the art education. Some universities did not fully understand the educational needs of the art schools and assumed that the art schools were as the same as other subjects. For example, some of them “use an inappropriate way to apply timetabling to the art school” or apply space charging models for the art schools” or do not understand the difference that the “admission in the art school” is “portfolio selection”. This could damage art and design education.

He gave examples of a university using a “simplistic financial measure” and causing “untold and direct impact and damage” to a “really successful and highly regarded art college” “on the pedagogic approach of how an art school needs to function”. Some universities did not understand the discipline differences between, for example, law, humanities and art and design. They simply used “a blunt way” of space charging models and calculation for each of its schools. It emerges that the art school costs a lot more money to hold workshops and space for students than the law school or business school does. However, Pirie argued, this is how the art and design schools function. The university cannot treat every

school the same. If the university “wants to have an art school, it has to support it properly” (Ian Pirie).

The art and design schools demand to be understood and claim that they are distinct from other subjects not because they desire to be different (Ian Pirie; Sandra Harris). They are different for a reason that has been discussed earlier in respect of how their visible and practical, and “thinking through making” properties affect the way the art school admit and teach. Although other non-art and design subjects are all varied and have their own cultures (Ian Pirie; Sandra Harris), Sandra Harris, as a former Dean of a similar subject, School of Humanities in Nottingham Trent University, thought “perhaps the art school felt it more strongly than some other schools”. In her opinion, although people from humanities also often felt that they were not well understood, the art school probably had a stronger feeling because of its “very distinct identity” of visual and making traditions within the university. As long as the senior management team understand varying subject cultures and support them in the way they need, every subject can be in its position and function properly (Ian Pirie). That has actually happened gradually in many universities, as long as the art schools not only have strong organisational culture and identity, but also manage to profess and project an identity that reflects their deep beliefs and core values.

Projected identity: Communications Make Understanding

As mentioned earlier in this chapter, projected identity means that organisations use certain ways to present themselves to specific audiences. It includes communications, behaviours and symbols. However, it does not simply mean the visual aspect of identity that covers an organisation’s logos, designs, colours or names. It is not only rooted in the central beliefs and core values (experienced identity and manifested identity) of an organisation, but also acts as a direct expression of how an organisation defines and professes itself (professed identity). In a word, “everything an organisation does, consciously or not, tells of its identity”

(Soenen and Moingeon, 2002, pp. 18-19). To make outsiders understand, the art schools need their performance, articulation and communication to present what the insiders believe the art school is.

Actually, due to the art schools' own performance, which can be seen as one of the constituents of projected identity: behaviours, some non-art and design schools in the universities to some extent changed their original take-for-granted view of art and design and are gradually beginning to understand the speciality and importance of art and design. As Gan Zhang indicated, "the art school cannot beg for the university outsiders to understand it". However, the university may gradually realise the value and function of the art school as long as the art school is performing well at what it is good at (Gan Zhang). Some art and design outsiders in Nottingham Trent University in the UK respect the School of Art and Design due to its high reputation historically and nationally (Sandra Harris). Similarly, in China, CN06 argued after years of running in and collaboration, the rest of the Tsinghua University has had a new appraisal of its art school. He indicated the rest of the university started to respect the art school due to its praiseworthy performance in its own area compared to other art and design schools in China. In addition, because of the art school's top performance among humanities subjects in Tsinghua, the research funding it was allocated was the highest. The social influence the art school has is no less than that the other science and technology subjects had in the university.

In addition, based on the art schools' articulation and communication to the other schools in the university, outsiders realised they assumed that art and design was merely embellishment and something superficial, and they had overlooked the function of art and design applied to other subjects. For instance, the art school could make multidisciplinary collaborations with other schools. Anonymous participant CN06 pointed out without communication, outsiders or insiders of art and design in the university would never know the experimental psychology in biochemistry, the science of life is related to chromatics or colour psychology,

visual arts in art and design area. Due to articulation and communication, the university started to realise some art and design methods, design thinking, and creativity could apply to other subjects such as business or management. The senior management team of Tsinghua university added art and design into the university's public training courses and leadership training courses along with other subjects that the university were proud of, like business administration and public management (CN06).

Similarly, in Nottingham Trent University, the school of art and design is regarded as one of the important parts of the university affecting teaching and learning for other disciplines because of the art school's performance and communication. Artist and the former Prof Vice Chancellor Simon Lewis saw broadening outsiders' perception of art and design as his life's work. In his opinion, the outside perception (attributed identity) of art and design did change. Although it was "not comfortable and not easy", he gradually made some of the outsiders understand that "art and design has something that other disciplines can learn from" by constantly articulating the core values of art and design and by leading outsiders to see what the art school actually does. As art and design education is visible, when outsiders of the university came to see how the art school actually did, "they were always amazed" and started to think about the subjects more deeply. Some academics in other subject disciplines took art and design teaching and learning methods seriously and learnt from them.

Simon Lewis gave his personal example about how art and design methods affect other non-art and design people. As a Pro Vice Chancellor, he was sitting alongside Pro Vice Chancellors from other subject disciplines in the university. The others saw Lewis' "approach of problem solving" as "entirely different from that of scientists or educationalists". They "valued Lewis' input" because as an art and design professional, he was believed to view problems "always from left field", or he "turned a problem upside down", or "looked at in a different way". Simon Lewis argued that this problem-solving method was the result of his education

and that he was trained to see situations and to think from a different perspective. It could be representative of the method of art and design education and this, to some degree, affected thinking and behaviours of Pro Vice Chancellors from other schools.

So, leadership in the art school is significant to present the core values and the actual needs of the school, especially when the leader of the art school is also part of the senior management level in the university. According to Jill Journeaux, there was “a great sense of wanting to centralise” within the University of Coventry. What the university’s leaders wish is that “everybody becomes the same and sits within the same bands of regulations for the centre of the university to control”. As the successive leaders of school of art and design in Coventry University were “very able to articulate the needs of art and design”, the leaders of the university allowed the local interpretation of art and design to a certain extent. They supported keeping art and design subjects away from modular provision and appreciated the course-based provision the art school needed. They also kept art and design school’s title, brand and hence the ethos.

Due to a strong leadership in the art school, this also happened in the school of art and design in Nottingham Trent University. It is true that art and design “is a very expensive faculty” and this produced “some element of conflict” that people from non-art and design schools could not understand why art and design was expensive (Ray Cowell). However, Cowell indicated, because art and design people, especially the leaders, kept projecting and claiming the identity of the school and explaining “(being expensive) is part of the art school”, School of Art and Design was then supported and protected to some extent by the university. For example, the art students need their own space to paint or sculpt. The art school also needs IT or various kinds of robotic production processes to “make itself relevant in the 21st century” (Ray Cowell). Although art and design is extremely expensive, the university supported the art school well and in the

former Vice Chancellor's opinion, "it was and still is worth every penny that we spend on it" (Ray Cowell).

Thus, as long as the art schools manage their projected identity well, it would not be that difficult for the outsiders to understand the art schools' core values and actual needs. The university would realise the particularities of workshop in art and design teaching, "semesterisation" rather than modularisation (Alan Crisp) in class structure, and the needs and ethics around practice. They would understand why art and design students made the whole working place "untidy", and understand art and design is expensive for a reason. They would begin to understand the art school is more than just decoration or "a shop front" for the university. The art schools' unconventional thinking mode and problem-solving method could be applied to other subjects and there could be links between art and design, and economy, industry, or science and engineering.

However, there is a key element that would jeopardise articulation and understanding of art and design, not only in the educational system, but also in society: people's general ignorance to art and design. In society, Carol Jones indicated, "if you stop somebody on the street and ask what do you think about art and design? They would say I do not think about it." However, as Jones then pointed out, everything people wear "has been designed...the colour would have been selected and clothes carefully designed". There will have been an art and design process happening somewhere in people's life. However, some public do not see it and they do not make that connection with art and design. This is a general social issue about being unaware of the importance of art and design.

In the academic world, this unawareness exists as well. Although there are people who value art and design seeing the importance of art school, there are also people who are "blinkered", who "focus on what is in front of them", and "do not really think too far outside of their area" (David Vaughan). CN08 in Tsinghua art school indicated the non-art and design people "did not care about art and design"

and “did not care about whether to collaborate with them or not”. “Art and design is none of their business” (CN08). This also exists in other subject areas. Carol Jones thought this is because people are over worked and worry more about his/her own subject areas. In other parts of the academic world, people do not have the energy to care about other subject areas that are not directly connected to their own subjects (CN08).

David Vaughan claimed that art and design’s contribution to the academic world had also sometimes been ignored. In Vaughan’s opinion, art and design used some specific methods for developing students, “encouraging students through personal projects rather than just knowing something”. These methods and processes in arts and design in general “have been taught in a very pioneering way in this country” and could “stretch people’s imaginations” and encourage students to “make something”. In contrast to Simon Lewis’ claim that some non-art and design people valued design thinking methods that they can learn from art and design subjects, David Vaughan believed some non-art and design people had used art and design methods and processes for years but did not acknowledge where these methods started and believed that they had invented the methods.

Besides this outside obstacle for art and design to articulate themselves and their needs, the world of art and design has its own problems. Carol Jones was concerned that art and design people were sometimes not confident and less proud of what they do because of the relatively low status of the art schools compared to other science and engineering schools. Art and design schools not only did not communicate enough about themselves to the outsiders in society but sometimes were influenced by what mirrored them, distorting them from the outside world. Although the university could see the efforts the art schools put in and started to realise and appreciate the function and significance of art and design, there is still a sense of lack of understanding and ignorance of art and design in society. The residue of the “two traditions” is still there. This residue of

hierarchy and marginalisation affects art people's thinking and behaviours and how they see their inside reality and outsider perception to certain degree. Although the attributed identity is important to art schools and could reflect the status and existence of them to some extent, the deep and central collective identity: the real beliefs and values of the art schools that insiders believe and choose to present to the outside audiences, are what art people should understand first.

Conclusion

This chapter used the theoretic framework of Soenen and Moingeon's five aspects identity to demonstrate the attributed identity of art schools. I first stated the social and historical background of the relatively low social status of art schools. Due to the "two traditions" in the UK and a similar preference in China, art and design subjects are seen as inferior to science and engineering subjects. My interview data indicated that main outside perception of art schools are just "decoration" and "embellishment". I then provided a self-evident reason underlying this outside perception: a lack of understanding from the outside world for art schools. Although there may be difficulties in general ignorance from society and less of confidence from the art schools, such attributed identity could be changed through good performance, articulation and communications.

In this chapter, I discussed that the understanding of art and design in the UK and China was at a different level. These different levels of understanding in the UK and China have been created for a reason. As discussed in chapter 3 (see pp. 63-64), design was an embodiment of the Industrialisation, modernisation and its cultural consequences such as the Arts and Crafts Movement. This means design had its socio-cultural and economic conditions and roots in the UK all the way back to the 18th century. However, in China, "design" as a term, or a different life style was introduced by the Western countries in the 1920s. As China did not have the background of modernisation and its cultural consequences such as the Arts

and Crafts Movement when they happened in the Western countries, it took a long time for the country to understand the meaning of the new term “design”, or the modern meanings of “craft”, and “art”. There were also conflicts when the country tried to connect the Western concepts with its own tradition and culture. So, it is understandable that although the modern sense of art and design is accepted in the professional circle in China, in society, there is still a great deal of lack of understanding towards art and design. The attributed identity of the art school is not well managed by art and design people.

However, this situation of “a lack of understanding” is gradually changing not only in the UK but also in China, not through a top-down method but by a bottom-up way. Due to the political and economic arrangements that the governments in the two countries established for art and design, it is difficult to change the national perception of it from top to bottom. The change can only be made through a bottom-up approach from inside of the university and college system and then from the outside of the system. The outside perception could possibly be changed by art and design institutions themselves by having a strong professed and experienced identity to define what they are and to present and communicate more about their core values. Some university people have started to realise the importance of art and design subjects in terms of how design thinking approach, and teaching and learning methods and process can affect other subjects. In addition, some specialities of art and design are also gradually realised about the subjects’ visible and practical properties.

Yet, when art and design people seek understanding from outsiders in the universities, it is also worth thinking about other subject disciplines. The lack of understanding is actually a lack of mutual understanding. It is difficult for art and design people to understand science and engineering too. It is not only art and design people but also science and engineering people who are too self-absorbed and focus on their own area. This could lead to a lack of understanding from the outside, and also sometimes a lack of concern to the outsiders. The differences

among subjects in universities create a necessary tendency of “creative tension” quoted from Ray Cowell in the previous chapter. Cowell thought it was good to have the “creative tension” because it created “a vision for higher education that people can share with the whole community”. However, he also thought the difficulty is the “balance between doing their own thing and contributing in some way to the wider life of the university”. The balance Ray Cowell thought about the “creative tension” is difficult to achieve unless different schools and departments could understand and appreciate each other mutually.

In addition, before articulating the subjects or establishing this “mutual understanding”, art and design schools and art and design people should build or rebuild their sense of self-confidence and identity in themselves and in the value of designer-related thinking, creative ideas, practical skills, and in “learning from making” that are all embedded in art, craft and design activities. There is an interesting phenomenon that the data of “a lack of understanding” for art and design schools is partly provided by art and design insiders. The projected identity of the art schools is not only outsiders’ perception about art schools, but also how insiders believe the others view’ on art and design institutions. Sometimes, art people’s assumptions of art and design’s outside perception, are based on the preconditions they know: the traditional hierarchy, the ever-changing governmental attitude and policies, art and design’s squeezed position among different subjects, and the lack of understanding from the outside world.

The projected identity is indeed significant, as it not only reflects the central beliefs and core values of the art school, but also acts as a facet to form the school’s collective identity. However, rather than focus on the mirror to either try too hard to claim the importance of art schools with proud self-esteem or become hypersensitive, in terms of outside attitudes and lack the basic self-confidence, the priority for art and design institutions is to look at the object itself, to redefine what they are, to clarify their deep beliefs and core values, and to project the spirit and ethos that is embedded in the idea of “the real art school”. Although

this whole chapter seemed self-evident, it accomplished its task to lead to the real and central identity that will be discussed in the next chapter.

Chapter 7: Art school Identity: The Concept of the “Real Art School”

This chapter explores the concept of “real art school”, which points to the identity of both independent and merged art schools. The “real art school” is an immaterial concept which exists in art people’s minds. It is their “feeling” about art schools’ deep beliefs and core values. It can be defined as an art school that has bohemian/romantic factors.

Before I start this chapter, it is worthwhile to refer back to the cultural framework I discussed in chapter 5. Organisational culture is the context and explanation for an organisation’s collective identity (Hatch and Schultz, 1997, p. 360). It consists of basic assumptions of core values and deep beliefs in an organisation that would guide its members’ thinking and behaviours. These basic assumptions are also shared by the organisation’s identity. This means what is in the deepest level of organisational culture is also in the deepest level of an organisation’s collective identity.

So, this chapter will continue exploring art schools’ deep beliefs and core values, which not only exist in art schools’ organisational culture but also are embedded in art schools’ identity, to explore the concept of the “real art school”, by relating to the various aspects of identity theory and the discussion of the bohemian ethic in Western Romanticism and the Neo-Taoist philosophy in Chinese romantic traditions. The identity theory is used as a theoretical framework to supportively analyse the “real” reality inside of the art schools. Both independent and merged art schools are examined by these varied aspects of identity to show their possibilities to be “real art schools”. To compare Western Romanticism and Chinese Neo-Taoism is first to look at the similarities and differences in two different social cultures. Secondly, it is to show how different national cultures are and how a global culture can affect art school’s character and identity. These

comparisons serve as historical, social and cultural evidences to demonstrate the core values and deep beliefs in both British and Chinese “real” art schools: the rebellious, creative and self-realised spirit. By making these comparisons, the author could possibly claim the immaterial concept of real art school is appropriate both for the UK and China.

A contrast is made between the representatives of the Western Romanticism (the bohemians) and Chinese romantic philosophy of the Neo-Taoism (the Seven Sages of Bamboo Grove) in the sense of the bohemians and the Seven Sages of Bamboo Grove’s backgrounds, rejections, their behaviours, gatherings, their status as individuals, artistic activities, appearances, lifestyles, manners of rejection, restrictions and their attitude to nature. In order to make a further comparison between Western Romanticism and Chinese romantic tradition, with facets like aestheticism, the hybrid of dandyism and romanticism is also introduced in the chapter to explore similarities between aesthetes and the Seven Sages of Bamboo Grove in terms of their appearances and their manners of rejection.

To discuss the identity of the “real art schools” in this chapter, firstly, I examine the idea of the real art school that emerged from my empirical work. The concept is made up of immaterial beliefs and values. Secondly, I look specifically at these beliefs and values that are embedded in the idea of real art school in Western European and Chinese romantic cultures.

A Real Art School Concept: The Intangible Beliefs and Values

*“A real art school has eccentric teachers and students
and is very alternative and bohemian.”*

This is a quotation from one of my participants Simon Lewis which shows the significance of the concept of real art school and its connection with bohemian mythology. Other participants such as Ian Pirie, Carol Jones and Jill Journeaux also

mentioned the phrase of the real art school in our interviews. Although it is difficult to define a real art school, sometimes, a real art school can “feel” like one. So, this section will unpick the intangible “feeling” of the real art school both in independent and merged art schools by relating them to the supportive theoretical framework of organisational literature: projected, manifested, professed, and experienced identity that I have already presented in the previous chapter. To investigate the “feeling”, I will first look at art schools’ appearance and atmosphere, especially the bohemian atmosphere. Then I will consider the “feeling” in independent art schools and art faculties in universities respectively.

Art Schools’ Appearance and Atmosphere

In this sub section, I will take a look at art schools’ appearance and atmosphere to discuss the “feeling”. Art schools’ appearance relates to its projected identity while the “feeling” of art schools’ atmosphere, especially bohemian atmosphere, is connected to its deeper aspects of identity: manifested identity, experienced identity and professed identity.

Appearance

Appearance is not related to the “feeling” and has to be distinguished from the feeling. However, art schools’ appearance is one of the signals of being a “real art school”. Ian Pirie indicated that: “you know it when you see it.” He gave an example of Edinburgh College of Art: as long as the school maintains a visible and integrated coherence, not a fragmented one that could easily fall apart and be diluted as part of a university, then it is a real art school. This means there have to be visible symbols that can be recognised as an art school, such as visual logos, buildings, coherent academic structures and integrated groups of students and staff. He distinguished the “feeling” of the real art school from the schools’ external features. These external features are actually related to the school’s projected identity that I had discussed in the previous chapter. Projected identity

is a mediated way that the art school present itself to outsiders which covers the school's insiders' behaviours, school's symbols and communication. All the buildings, or visual logos are telling one story, which the school members would like to propagate and communicate about what the organisation is: this is an art school.

Atmosphere

More important than the appearance is the atmosphere of the art school which reveals the "realness" of the school. Carol Jones thought that insiders and outsiders can tell when they walk into an art school and "feel" the "atmosphere" of it. As she described, in an art school that "feels like an art school", people could see "a variety of things going on". The whole place might be "messy" and "smell like turpentine", but the atmosphere is not serious but full of "humour", "playful" and "experimental" ideas and materials. Although the "atmosphere" that Jones mentioned to some extent was a "nostalgic cultural memory" that existed in people's minds (Simon Lewis), it points to the inside reality of an art and design school. The untidy place and the paint smell are still the phenomenon of the school's projected identity. However, the "atmosphere" which is "not serious" and is filled with "humour", "playful" and "experimental" ideas and materials precisely reflect the central and distinctive spirit of the identity in a "real art school". They are features that organisational members themselves "believe" or "express" to be "central", "distinctive" and "relatively permanent" (Gioia et al. 2000, p. 64). Carol Jones and Ann Priest as members of the art and design school, believes this "atmosphere" allows art and design people to keep their romantic ideals and maintain the creative identity.

These "feelings" about atmosphere my participants mentioned are the mixture of manifested identity, experienced identity and professed identity that I discussed in the previous chapter. Professed identity is what the art school's members profess about the school's collective identity and it relates to projected identity

when communication with outsiders is involved. Experienced identity is the school members' experiences about the art school. It is what the school's insiders believe to be central, enduring and distinctive. Manifested identity is the school's historical identity. It is the school's past that made it the way it is today. The mixture of these three aspects of identity points towards a central, enduring and distinctive atmosphere of the art school that art school members experience, believe and profess in history and present: and is known as bohemian atmosphere.

Bohemian Atmosphere

The "atmosphere" that could be "felt like an art school" is a "bohemian" atmosphere. As Simon Lewis indicated, before art schools were merged into polytechnics in the UK, they were independent and had a "real art school feeling". People could smell oil paints in this kind of "real art school". They had eccentric teachers and students and were very "avant- garde" and "bohemian" (Simon Lewis). This bohemian atmosphere has even lasted until today. Not only some remaining independent specialist art and design institutions such as Plymouth College of Art, Norwich University of Art, some art schools in multidisciplinary universities such as the University of East London also have this "bohemian atmosphere" (Simon Lewis).

According to Simon Lewis, the University of East London had a long tradition of being a good fine art school. It is in the East End of London, which around 25 years ago was a poor area in London. Many artists chose to live in this area because they could rent cheap studios here. So, this was a bohemian area. The University of East London was a polytechnic and it was under the responsibility of the local government. The buildings were falling down and the polytechnic did not have many facilities or resources. Since it was a poor area, it also created class differences. The school attracted poor working-class students who had great ambitions. Their parents did not wish them to attend the school because it did not have a good name. However, the students often went against their parents,

staying in this bohemian area, and worked very hard. The situation in the University of East London resembles the bohemian ethic that happened to a great extent in Paris and the rest of the European cities in the 19th century.

Independent and Merged Art Schools Both Have the Feeling of the Real Art School but Different Features

This sub section examines degree shows in independent and merged art schools to test and verify whether the feeling of the real art school exist in the two types of art schools. The analysis demonstrates that there is no objective assessment criteria to the real art school. The “realness” points to the feeling and ethic.

As my research was based on a comparison between independent art schools and art colleges in universities, which type of art school has the feeling of the “real art school” has to be discussed. Some participants such as Simon Lewis, Ian Pirie and Carol Jones believed both independent art schools and art colleges in universities could have the “feeling” of the real art school, to be more specific, the bohemian atmosphere. However, some participants, such as John Last, had a different opinion and believed independent specialist art schools have more possibilities to be real art schools, rather than art schools that exist inside universities. In order to explore whether the feeling of the real art school exists in independent or merged art schools, I will discuss the different characteristics and feelings in independent art institutions and art schools in universities using Simon Lewis’ point of view of their degree shows. As he said, although student work in the two types of art schools will have no major differences, how the work is presented will be different due to the different cultures in independent art schools and faculties in universities. He gave examples in different schools.

Degree shows in independent specialist art and design schools or universities might look “less professional” than the degree shows in multidisciplinary universities in the way the work is presented. Student work might be more

“amateur”, “not so resolved”, and “quite rough”. However, their work looks “more rough-edged”, “humorous”, and “often much more exciting and radical”. This to some extent has a “bohemian atmosphere” (Simon Lewis).

Degree shows in multidisciplinary universities such as Nottingham Trent University, Manchester Metropolitan University and University of the Arts London are “always professional looking”, “polished” and “very well presented” (Simon Lewis). As Lewis said, the fine art work is “often very cool or like the work of professional artists”, and “ready to go into the wall of contemporary art galleries”. The design work is “very focused towards industry”. This type of art and design colleges always has a close connection with business and their student work is targeted on the market. Besides the bohemian atmosphere, this to some degree also has a “bourgeois atmosphere”.

These different cultures and characters in independent and merged art schools have been discussed in Chapter 5. Independent art and design institutions have obvious art school ethos and strong art school culture while organisational culture in art colleges that are part of large universities is to some extent affected by the universities’ mainstream culture. In addition, the art faculties in universities have the self-imposed restriction that is caused by the university system and culture. So, although their art school spirit- the deep values and romantic culture- are still maintained, they are buried within the university’s mainstream culture⁵⁶.

Thus, the point I aim to make is that independent art institutions and art schools in universities are both “real” and both carry the bohemian ethic but they have different features. Insiders and outsiders cannot say that a specialist art and design institution is “a real art school” because it has an obvious art school atmosphere and character-bohemian factors but an art school in the university is not because its bohemian atmosphere and art school culture is buried in a

⁵⁶ See Chapter 5 about organisational cultures in independent art schools and art colleges in universities (pp. 123-155).

bourgeois sense. Bohemianism in art schools within universities mixes with bourgeoisie, which is represented by the mainstream universities culture, and becomes “neo-bohemianism”. This “neo-bohemianism” is closely linked with utility and industry⁵⁷. As a result of this, an art and design faculty inside of a large university is still “very distinct” in terms of a school as the school would see itself as “a particular entity”, and would have “a strong identity within the university” (Sandra Harris).

Therefore, “a real art school” has no objective assessment criteria, because in a way there is no such thing. If one has to find an assessment criterion, it is people’s “feelings” about the “atmosphere” of the school. “Feeling” is immaterial: it is deep in art and design people’s thoughts and is what they believe what the school is. It is based on what art people experienced. So, “feeling” about the “atmosphere” is connected to experienced identity. In addition, the feeling of the bohemian atmosphere also existed in historical art schools, which makes it related to manifested identity. How art and design people “feel” will affect how they “show” to express and profess themselves in, for example, the degree shows, or in the general “appearance” and “atmosphere” of the school. So, “feeling” is also related to projected identity and professed identity. This “feeling” reflects the intangible beliefs and values in the identity of the “real art school”. It is quite likely that independent art and design institutions and art and design schools in universities share the same feeling as well as the same values and beliefs. This feeling, atmosphere and identity come from both Western and Eastern romantic cultural histories that were represented by Bohemians and Seven Sages of Bamboo Grove which is a major finding of this thesis. The comparison between bohemians and the Seven Sages of Bamboo Grove will be discussed in detail in the next section.

⁵⁷ this bohemian and bourgeois atmosphere in art schools will be discussed later in this chapter.

Romantic Cultures as Deep Values in the Identity of British and Chinese Art and Design Schools

In this section, I will use the emphasis in Simon Lewis' statements about the "bohemian" feeling in a "real art school" as a starting point to unpick the bohemian mythology and the analogue of it in China: The Neo-Taoism philosophy as a central, distinctive and enduring character in art schools both in the UK and China. The spirit and ethic of the bohemians and the Seven Sages of Bamboo Grove, who represent these ideas, points towards to the immaterial beliefs and values of the real art schools that were discussed in last section.

Bohemian factors as Embodiment of Romanticism in the UK Art and Design Higher Education

In this subsection, I will first introduce the romantic ethic of bohemianism, that started from the 19th century in Europe, and the key features of the bohemians. I then examine in what way this bohemian romantic ethic worked in British art and design institutions. In British art and design higher education, the bohemian factors combined the bourgeois environment and became a new group of people: neo-bohemians (the "BoBos"). These neo-bohemians in British art schools not only had the original bohemian spirit, but also possessed a bourgeois nature that was represented by university's mainstream culture, the middle class' culture capital, and art schools' self-imposed restriction. Besides these, I will also demonstrate a hybrid of dandyism and romanticism: aestheticism in this subsection to lay the groundwork for the comparison between Western and Eastern romantic cultures in a later section.

Romantic Ethic of Bohemianism

Bohemianism is a modern phenomenon and a “social embodiment of Romanticism (Campbell, 2005, p. 195)”, which first emerged in the early 19th century in France, in the aftermath of the Revolution and thereafter spreading to all the major cities in Europe and North America. It shares the modern social tendency to appraise pleasure above utility. Campbell (2005, p. 195) defines Bohemianism as “an unconventional and irregular way of life, voluntarily chosen, and frequently involving artistic pursuits, of those Romantics who are self-consciously in revolt against what they see as a utilitarian and philistine society, and who find mutual support against its ‘corrupting’ influence in coterie behaviour.” These features of bohemianism recur throughout modern history and have developed into a commercialised concept of lifestyle which has had a close connection with fashion and interior decoration, such as the Beat Generation of the 1950s, the hippie fashion of the 1960s, and the boho chic style in the early 21st century. Besides this, the romantic ethic underlying these bohemian features actually legitimated modern art and design higher education and worked as the deep belief and core value for art schools.

The bohemian ethic originated from the Gypsies’ unconventional and freewheeling lifestyle. They were called “bohemians” as the Gypsies’ place of origin was “erroneously identified” as the province of Bohemia, which is now the Western part of the Czech Republic (Seigel, 1999, p. 5). The Gypsies are Romani people from Northern India, who were wandering in the European countries and were always considered outsiders and were unwelcome. In the 1830s and the 1840s, some French young artists adopted this bohemian, or Gypsy’s, unconventional and artistic lifestyle and revolted against the utilitarian bourgeois society. They were “bohemians” who lived out a bohemian mythology to achieve their artistic dreams.

According to Campbell (2005, p. 195-197), the bohemians are always impoverished artists who are “unhappy and neglected genius” in art creating, writing and performing on stage. They create their intellectual circles, which are often centred around a café or restaurant and meet, talk, recite, gossip, become inebriated, hold verse competitions, practice their wit, flirt, argue, or even brawl there (Campbell, 2005, p. 196). They have their own social world located in the corner of a large city which charges the lowest rents. They live in bare garrets, cafés, offices, open or unheated rooms and lack what most cultured people would feel is an ordinary decent life. Their talent is unrecognised by society and consequently they are suffering, only surviving by borrowing and taking menial jobs, and even become “martyrs”, which might serve as proof of their greatness.

Living in poverty does not mean that the Bohemians do not value the good aspects of life, especially the experiences that bring pleasures. They have very expensive tastes in art and enjoyment when they have money. However, they repudiate the comforts of life, in terms of houses, furniture, furnishings, cars and expensive clothes, to allege a commitment to pleasure (which is a certain kind of immaterial feeling) “as the primary means of self-expression” (Campbell, 2005, p. 197). They will not make a compromise with the bourgeois and the modern middle class society, and force them to change their way of living as artists.

Bohemians and bourgeois are always considered a pair of intimate opposites. Jerrold Seigel indicated, “they imply, require, and attract each other” (1999, p. 5). The fact is that the bohemians are nearly always the sons and daughters of opulent, middle-class parents and they choose to do arts rather than some more conventional career that their parents would support them in, like engineers or lawyers which are included in the mainstream culture. This decision cuts bohemians off from their parents’ support, and an affluent and comfortable life, and sometimes, the entire middle class. In the Bohemians’ eyes, indicated by Campbell, modern society and the bourgeoisie are “the ugliness, spiritual emptiness and general absence of heroism”. Also, they see the bourgeoisie as

“creative poverty and a cowardice of imagination” and as “slaves to pragmatic design” (2005, p. 197).

Campbell (2005, p. 196) cites Murger’s observation that this decision to reject the middle class, utility in art, design and life, and of being a Bohemian either leads the artists to the “Academy”, or to the “hospital” or the “Morgue”. These ideas of realising individuality through creativity and artistic ways, opposing bourgeoisie, rejecting all of those rules, laws and conventions, questioning authorities, pursuing pleasure and enjoyment in bohemianism are the essence of Romanticism.

Bohemian Factors in British Art and Design Higher Education: A Combination of the Bohemians and the bourgeois

After bohemianism emerged in the 19th century, it was easy to distinguish between the two distinct classes of bourgeois and bohemians throughout the 20th century. Bourgeois are the conformists or the capitalists who “defended tradition and middle-class morality” while the bohemians are the countercultural and artistic “free spirits”, such as the “hippies and the Beats”, who “flouted convention” (Brooks, 2010, Loc 66-70). However, from the end of the 20th century, the line between bohemians and bourgeois was becoming blurred and they tended to get mixed up. A new upper class emerged, and as Brooks stated, “they are highly educated folk who have one foot in the bohemian world of creativity and another foot in the bourgeois realm of ambition and worldly success” (*ibid*, Loc 79). They are the “bohemian bourgeois”, which is coined by David Brooks as the “bobos”.

However, this does not mean this new class does not preserve the bohemian ethic. They are the “neo-bohemians”, described by Richard Lloyd (2010, p. 12). The neo-bohemians refer to the bohemian bourgeois. They are “affluent professionals” rather than “starving artists” (Lloyd, 2010, Loc 1196) who could be “creative, edgy

and rich” at all once (*ibid*, Loc 1178). They could be the engineers, doctors or lawyers, that the parents encourage them to become. They also could be “affluent” art and design “professionals” in art and design circles. They have the bourgeois protestant ethic to work hard but also own the hedonistic and artistic bohemian ethic to play hard. Their creative ethos is strongly connected to the post-industrial economy. This “creative ethos”, indicated by Richard Florida, is a fusion of bohemian values and bourgeois protestant work ethic, “steeped in the cultivation of creativity” (2014, Loc 2888). This new class is defined by Florida as the “creative class”.

The creative class has the distinguishing characteristic of “creating meaningful new forms” when its members engage in work (Florida, 2014, Loc 908). Florida divides it into two components by people’s occupations: the super creative core of the creative class who “produce the highest order of creative work” and the creative professionals who “work in a wide range of knowledge-intensive industries” (*ibid*, Loc 908-922). The artists, designers, architects and university professors who are in the category of the “super creative core of the creative class” have a close connection with art professions and art schools. As the core of the creative class, neo-bohemians have the Protestant work ethic and the bohemian playful ethic. Their art educational experience, as Fuente (2010, p. 552) indicated, is the prelude to the hybrid of work and play, and is the breeding ground for the mixing of bohemianism and entrepreneurialism.

So, art people, art schools, and art higher education are inextricably bound up with the romantic ethic of bohemianism, and the hybrid culture of bohemian/bourgeois. As Simon Frith and Howard Horne (1987, pp. 28-29) said, “the art school experience is about commitment to a working practice, to a mode of learning which assumes the status of lifestyle...Art is everything. Art is life”. Art people’s serious and playful lifestyle give art schools the “bohemian feeling” that I discussed earlier in this chapter.

Moreover, this bohemian factor and the romantic ethic served to provide legitimation for the modern art and design educational orientation. According to Campbell (2005, p. 201; 1983, p. 287), romanticism and bohemianism advocate self-expression and self-realisation to “introduce intrinsic hedonism into areas such as education and art”. They also provide philosophy of recreation and ethical support for consumption, production and the basic taste for novelty. Since art schools and art and design education serve as training grounds for the combination of art, pleasure, novelty, modern fashion patterns, original products, commerce and consumption, bohemianism and romanticism then by the same token also provide an ethic that supports and legitimates the ethos of art and design schools and their education. This also works for art schools in universities, though *their* bohemian ethic is covered by the mainstream university culture, bourgeois cultural capital and art and design people’s self-imposed restrictions.

Cultural Capital, University’s Culture and Art and Design Schools’ Self-imposed Restriction

As discussed earlier in this chapter, independent art and design institutions in a way seem to be related to “bohemian culture”. Art and design schools in universities to some extent are linked to the “neo bohemian culture”, which is a combination of bohemian ethic and bourgeois ethic. Even though, the independent institutions are also, to some degree, affected by the mainstream culture and work ethic in the universities. For this reason, there are no “pure bohemian factors” but “bourgeois bohemian factors” in the modern art and design institutions. Even though, this would not affect the status of bohemian mythology as core beliefs and values in the deepest level of art and design schools’ organisational culture and identity.

This bohemian mythology is not only buried in the university mainstream organisational culture, but is also affected by cultural capital. Stated by Lamont and Lareau (1988, p. 153-156), cultural capital was largely developed by the

French sociologist Pierre Bourdieu and Jean-Claude Passeron. It is a high status cultural signal used in cultural and social selection. It is an “informal academic standard, a class attribute, a basis for social selection and a resource for power which is salient as an indicator and a basis of class position.” To be more specific, according to the New Fontana Dictionary of Modern Thought (Bullock and Trombley, 1999, p. 189), Bourdieu indicated that the bourgeois class in the modern society no longer has the position to transmit material property to their children, but they still have the priority of immaterial property such as “cultural capital” to transmit to their later generation. This “cultural capital” is transmitted “by providing a home environment which encourages reading and stimulates an interest in the arts, through foreign travel and study, and by the general inculcation of the values of the educational system” (*ibid*, p. 189). This “educational system” could be represented by the mainstream university system. The bourgeois parents ensure that their children perform well in the social system, and are well educated so that they achieve the imperative qualifications to secure their best jobs in the society. So, the middle class transmits cultural capital to their children to protect and maintain their high social status.

As neo-bohemians, staff and students in art and design schools also inherit the richness of “cultural capital” from their bourgeois parents. They are well educated and recognise the value of the mainstream educational system so that they can perform “properly” in the entire social system and they can claim they are high status culture possessors. This high culture status restricts them relatively from being unconventional and requires them following the rules in the social system. However, the bohemian tradition and the romantic ethic are deeply embedded in the beliefs and values of British art schools’ organisational culture and identity. In addition, the nature of art and design itself is to seek self-expression in a creative method. It tends to reject the restrictions from the system, the mainstream culture, as well as the self-imposed ideas that art people possess⁵⁸. Therefore,

⁵⁸ See chapter 5 in terms of “self-imposed restrictions” (pp. 151-154).

although these two forces of bourgeois cultural capital and bohemian spirit exist and suppress each other within the neo-bohemians in the schools of art and design in the UK, the bohemian factors are all sit alongside in the deepest position in art schools and influence art and design people's behaviours and art schools' identity unconsciously.

Aestheticism: Hybrid of Dandyism and Romanticism

In order to have a further understanding of the Western European romantic ethic and to make a extensive comparison with the romantic tradition of Neo-Taoism in China, which will be discussed later, it is necessary to refer to aestheticism, which is a hybrid of dandyism and romanticism. Similar to the representative of Neo-Taoism: The Seven Sages of Bamboo Grove, the aesthetes placed importance on their elegant appearance and bearing and had expensive tastes for beauty, but their manner of rejection was not as extreme as bohemians.

As a component of aestheticism, dandyism needs defining first of all. According to Campbell (2005, p. 167, p. 198), dandies were well-educated middle class people who congregated in cliques and social circles and imitate aristocratic lifestyles and place special importance upon their physical appearances and the elegance of dress and gestures in the late 18th and the early 19th century in Britain and later in Europe. To some extent, they resembled bohemians and often had to borrow money to maintain their leisured lives, except that the dandies depended their honour and reputation on their elegant appearances and impeccable social conducts, whereas the bohemians were not ashamed of being poor and did not show particular concerns for their appearances and dress. Instead, the bohemians' honour and reputation relied on their commitment to romantic ideals.

Thus, as a hybrid of Dandyism and Romanticism, aestheticism was a phenomenon in the later 19th century and generally relates to artists and writers as John Ruskin,

Walter Pater, James Abbot Whistler and Oscar Wilde (Campwell, 2005, p. 198; Bell-Villada, 1998, p. 1). As dandies, aesthetes also showed a special concern for their elegant appearances and dresses and they appreciate beauty in all its forms. More importantly, aestheticism was a “development out of Romanticism in which the logical incompatibility of art and utilitarianism was taken to the point of stripping the former of even its moral and spiritual functions” according to Campbell (2005, p. 198). Campbell then cites Schucking’s explanations that aestheticism divided art from all “influence over life except the purely aesthetic”. The original classical conception of art was to “please and instruct”, yet aestheticism has the doctrine that “art should merely please”. This makes aesthetics, to some extent, similar to the Seven Sages of Bamboo Grove: that they all appreciated beauty of art but eliminated the social function and did not devote themselves to change the ugliness of the real world they saw. Before making this comparison between the West and the East, there are bohemian factors in China and Chinese art schools to consider.

Bohemian Factors in China and its Art and Design Institutions

The Western concept of bohemian sensibility was first introduced to China at the same age when the term “design” was introduced in the 1920s by Han Tian who was the representative of the Southland Drama Association (南国剧社) (Wei, 2008, p. 139). Although it was mentioned by some scholars, the concept of bohemianism was buried in oblivion basically from the 1950s to 1980s. From the 1980s, based on the nation’s reform and open-up, the notions of Bohemianism, Bohemians, BoBos (Bohemia and Bourgeoisie) within other popular culture became prevalent in China. However, the perception and recognition of Bohemianism was comparatively superficial. Full understanding and academic research on it did not occur until the 20th century.

Bohemian factors nowadays are contained in certain social groups and social phenomena in China specifically in Beijing such as the Artists’ village of the Yuan

Ming Yuan Palace, Artists of Beijing 798 Art Zone, Shangyuan Poets' Village and Midi Festivals (Wei, 2008, p. 139). Artists, poets and musicians from all over China gather together in the urban fringe, where the lowest rents in Beijing are charged, pursuing their dreams. In the meantime, some notions like hippy, punk, pop art, action art, European films, exotic cafes, backpackers are also the constituent parts of this Chinese bohemian phenomenon and modern culture. Some scholars, such as Hua Wei (2008, p. 141), believe that the appearances of these social groups and social phenomena were not only because of the influences of bohemianism and the Western European culture. It is also due to China's own process of modernisation. The phenomena were similar to what happened in the Western European countries, but, due to China's specific conditions, they were not exactly the same.

Taking the social phenomenon, such as Artists' Village of the Yuan Ming Yuan Palace for instance, some young people who were not able to be enrolled in art colleges or art schools in universities chose to live together in the village of Yuan Ming Yuan Palace in the 1990s (Chen, 2002). They live in a totally unconventional way in the broken-down old houses and wear ragged clothes but seem inconceivably happy. They drink, talk nonsense, fight, flirt and sometimes tell little lies to each other. Their only goal is to become famous and successful artists. The difference between this and what had happened in the West European countries is that the "bohemians" in China, at that time, roused the interests of people in the Western media and were labelled "antisocial" and rebellious artists by the media. The artists had to move to another village in the urban fringe of Beijing because of media exposure as well as government intervention and bans. It is difficult for this group of bohemian style "antisocial" artists to exist in a country with high-centralised authority in culture and art.

Along with the development of Chinese modernisation, there are still many bohemians living in every corner of large cities, such as the artists in 798 Art Zone. 798 Art Zone was previously an abandoned old factory zone in Beijing. Due to its

postmodern, machine aesthetic environment and mainly because of its low rent, plenty of artists moved and started their studios and galleries there. Occasional art and design exhibitions happen there too. Gradually, the whole zone became a famous art district and tourist attraction in Beijing. According to Chen (2002), although these “bohemians” in the 798 Art Zone and in other similar districts in China still keep their unconventional and uninhibited appearances, most of them become rich bourgeois bohemians, due to the success of modern art and the high price of their paintings. The combination of bourgeois and bohemians also happens at Chinese art and design schools and resembles what happened in the Western European countries.

Bohemian Factors in Chinese Art and Design Institutions

According to some interviewees (CN08, Dan Su), there is a homologous feeling of the sense of the “real art schools” that have “bohemian atmosphere” in China. In art schools, work places are untidy. Graffiti art is normally seen on the school walls. It seems that people in art schools have more freedom than people in non-art and design institutions. There are not many restrictive rules and no one will intervene in what people do and judge what to wear and to paint. Till the present day, art schools are different and this can often be seen in student population in their bearing, their dress and their behaviour: they have long hair; they wear bizarre and fancy, loose and dirty clothes, which are covered in oil paints and charcoal pencils; they draw nude models, talk strangely, and behave rebelliously and unconventionally. All of their features fit into the idea of “bohemianism”. It is easy to recognise who is an artist in public. Sometimes, art and design people dress up and behave like this deliberately in order to convey a message to the others: I am a “real artist”.

After many art schools inside of universities are established, this “bohemian atmosphere” is gradually mixed up with “bourgeois atmosphere”. Using Academy of Arts & Design in Tsinghua University as an example. There is still a bohemian atmosphere and a slightly different identity inside the school. Art students are a coterie, a key feature of bohemian

ethic that appeared in the 19th century. They have their coterie behaviour and feel that they are different from all the other students in the university. This feeling shapes their unique identity in a large university. However, the bourgeois workplace in the university creates a bottom line and an invisible reference system. Considering the integration and neatness of the university's environment, wall painting would not be tolerated on campus. Although art students "look different" from other non-art and design students in the university, they do not cross the line from "conventional" to "unconventional". Art people themselves have imposed a restriction which is caused by the university system and the mainstream culture. The senior management team of the art school would judge and stop what they believe was "crossing the line" and not acceptable to others according to the university rules.

It is understandable that art and design schools in China have a bohemian and neo-bohemian feeling. As discussed earlier in chapters 3 and 4 (see pp. 42-122), the modern concept of "art", "craft", and "design", as well as the modern sense of art and design institutions were introduced by the Western European countries. The core beliefs and deep value in the West's modern art schools were introduced as well. As a result of modernisation and globalisation, art and design institutions have become a global phenomenon and gradually have had homologous characteristics and culture. In fact, the beginning of modernisation in China was first directly influenced by the impulse of the Western world by force of the Opium Wars in the 19th century rather than the more civilised methods (See chapter 4, pp. 74-122). China was forced to catch up on a missed lesson called bourgeois modernisation and it had little reference from its own tradition and history because the country had not yet had as many modern practices as the Western countries had before the gate of the country was forced open.

Even though, before China's gate was forced open and modernism was introduced to the country in the middle of 19th century, the country had something similar to "modernisation" far earlier in the Wei Jin South and North Dynasties (220-589). In the Western world, modernism developed out of

Romanticism's revolts against the bourgeois social order and values. An analogue of Romanticism in China: Taoism (especially Neo-Taoism) tended to revolt against the feudal and Confucian rules by conducting artistic activities, by realising individual's value, and by pursuing pleasure (hedonism).

However, besides this equivalent romantic spirit, Chinese society was also ruled by the Confucian ethic which restricted the rebellious and unconventional romantic ethic of Neo-Taoism. This led to a certain kind of eclecticism in Chinese cultural tradition and romantic philosophy. These two schools of philosophy are still working in modern Chinese society. That is why student protests such as the Hornsey student protest in the UK (see pp. 92-94) are hard to hold in China. In modern Chinese art schools, the two schools of Chinese traditional philosophy and the Western modern Romanticism exist together and cause collisions and sparks.

Weijin Personages and the Seven Sages of Bamboo Grove as an Analogue of bohemians in Chinese Romantic Traditions

In this subsection, I will discuss the analogue of bohemians in China: Seven Sages of Bamboo Grove in Weijin Dynasties. The Taoism and Neo-Taoism will be introduced to give the philosophical background of Seven Sages of Bamboo Grove. The relationship between Confucianism and Taoism, which resembles the relationship between Classicism and Romanticism, will also be discussed as a social background of Weijin Personages and Seven Sages of Bamboo Grove.

The typical representative of Chinese romantic traditions, as mentioned in previous paragraphs, is the Neo-Taoism. As Feng states (1948, p. 217), Neo-Taoism is a new term of thought which developed after Taoism in the third and fourth centuries in China, which was the period of the Weijin, and Southern and Northern Dynasties (220-589). It was known as "Xuan Xue" (玄学) in Chinese, or literally "dark learning". The word Xuan means "dark, abstruse, or mysterious".

This word occurs in the first chapter of “*Laozi*” (《老子》), which is a masterpiece of Taoism written by the legendary Taoism philosopher Laozi. For example, Tao is described as “Xuan of Xuan” which means “Mystery of mystery”. So, the term Xuan Xue (Neo-Taoism) indicates that this school is a continuation of Taoism and it inherits the main features of Taoism.

There were many collisions between Confucian theories, which emphasised social rules, and moral principles that could control people’s thoughts, and Taoist ideas, which advocated individual uniqueness and self-expression and prompted the notion of conforming to nature and natural principles. One of the main collisions took place at the end of Han Dynasty and the whole Weijin, and South and Northern Dynasties. As one of the Chinese aestheticians Baihua Zong (1987, p. 126-141) states, Weijin Dynasty had the most disordered politics and most miserable society in Chinese history. Yet, this time period had tremendous freedom, wisdom and enthusiasm in people’s spiritual and aesthetic aspects. Guang Sun (2005, p. 67-73) explains that the social upheaval roused people’s self-awareness at the end of Han Dynasty. In the meantime, Confucianism had gradually lost its ruling status to people’s thoughts because of its redundant and preposterous developmental trend while importance was reattached to Taoism, as a social philosophy that people could rely on and developed to become Neo-Taoism. Even though, its influences especially the perspectives of moral principles and ethics would be difficult to get rid of in a short period, although Confucianism was no longer restricting people’s thoughts.

This relationship between Confucianism and neo-Taoism is equivalent to the relationship between Classicism and Romanticism in the West. According to Youlan Feng (1948, p.22), “these two trends of Chinese philosophy (Confucianism and Taoism) correspond roughly to the traditions of Classicism and Romanticism in Western thought”. Classicism values balance, order, harmony, simplicity and rationality while Confucianism emphasises men’s social responsibilities to act with virtue to ensure balance, order and unity in the society. In addition, Kavolis

(1980, 13-14) indicates that “Taoism and Romanticism are comparable...in its perceptual orientations to fluidity and change, and in its sense for generative chaos, Taoism is most similar to Romanticism.” Romanticism developed somewhat as a reaction against the ideals of Classicism, which had a strong influence to the Enlightenment. Despite the collisions, both thoughts of Classicism and Romanticism continued to influence Western art until the 21st century. Confucianism and Taoism also, in certain way, suppressed and complemented each other and their ideals continued to influence Chinese society and art principles until now.

Referring to Neo-Taoism, there were different factions of Neo-Taoism because of their different patterns to reflect and solve those collisions between Confucianism and Taoism. These people were called Weijin Personages. These Personages had different philosophies, interests and behaviour modes in different factions. Fuguan Xu (1966, p. 125) classified Weijin Personages into three groups: Zhengshi Personages, Bamboo Grove Personages and Zhongchao Personages. Most of the Weijin Personages were born to aristocratic families, which had political, economic and cultural privileges. Bamboo Grove Personages were known as the Seven Sages of Bamboo Grove. They were the most influential Personages to Neo-Taoism, as well as to Chinese romantic traditions, and could be seen as analogues of bohemians in the Western culture. The Seven Sages of Bamboo Grove were seven famous scholars who gathered for frequent convivial conversations in a certain bamboo grove (Feng, 1948, p. 386). They were named after the place they met regularly.

These “convivial conversations” were called “Qing Tan” (清谈) in Chinese. Xiujian Li (2008, p. 104) defined “Qing Tan” as the academic social activities that the aristocratic intellectuals in Weijin Dynasties had to discuss about life, society and cosmic philosophy in a rhetorical way. Feng explained that these “Qing Tan” were pure or fine conversations. According to Feng (1948, p. 231), the art of this kind of conversation is to articulate the “best thoughts in the best language and tersest

phraseology". The best thoughts at that time were usually considered to be Taoistic. In addition, the conversation could only have happened between such friends who were "comparable" and were "in rather high intellectual level" according to the "precious nature" of such conversation (Feng, 1948, p. 231)." So, "Qing Tan" was considered "one of the most refined intellectual activities" (Feng, 1948, p. 231).

These pure conversations had different phases and types. Among these phases, one was silent but significant. The Seven Sages of the Bamboo Grove lived in an era of upheaval and many Personages were slaughtered as the victims of political conflicts so that the pure conversations seemed to have stopped and the Weijin Personages became silent. However, there were clues that the Seven Sages of Bamboo Grove had many pure conversations together in this period according to Xiujian Li (2008, p. 115). Also, their phase of pure conversations had a strong influence on Chinese culture. They were famous for drinking alcohol together when they were having the conversations. Their importance was that they brought Zhuangzi (another legendary Taoist philosopher, who expanded Laozi's thoughts and affected Neo-Taoism tremendously) to their conversations. Zhuangzi's philosophy influenced the Seven Sages of Bamboo Grove's unconventional and uninhibited life style, which eventually resulted in the formation of the sentimental and emotional factors in Neo-Taoism (Feng, 1948, p. 231).

Although the Seven Sages had individual differences, their common attitudes were to neglect the ruling class, to despise the feudal and Confucian ethic and rules, to reject the cruel social system and refuse to be government officials (Xu, 1966, p. 188). They sought freedom and peacefulness from the disaster of wars by withdrawing from society and living in solitude. Though they were born with political and economic privileges, they abandoned them and only lived an austere life. When they had the pure conversations in the Bamboo Grove, they got drunk, wrote verses, talked about their political ambitions, which could not be achieved

in that age. Some of them rejected the social system from the bottom of their heart and conveyed a contemptuous manner but were not openly against society. Some of them behaved unconventionally in their daily life such as had their hair dishevelled, were naked, wore no shoes, drank to excess in order to revolt against the harsh restriction of the feudal rules and codes regarding society's pecking order and even people's dress. This totally different ethos and life style had countercultural and antisocial characteristics, and was a reflection of the Zhuangzi's thoughts and Taoism. It had strong romantic and idealist characteristics.

The other romantic factor within Weijin culture and the thoughts of Weijin Personages was that the Weijin Personages and the Seven Sages of Bamboo Grove appreciated inner beauty within humans and nature. According to Qin Qin (2012), Weijin people in *Contemporary Records of New Discourses* ("Shi Shuo Xi Yu"-《世说新语》 in Chinese, a work by Yiqing Liu (403-444), supplemented by a commentary by Jun Liu (463-521).) were handsome, elegant and the whole Weijin style and manner is full of elegance and freedom. In this aspect of showing a special concern for the elegance of appearances as well as having a taste for beauty, the Seven Sages of Bamboo Grove and the Weijin Personages resemble Aesthetes discussed earlier in this chapter, who combined the core features of Dandyism and Romanticism. Even though the Weijin Personages and the Seven Sages of Bamboo Grove emphasised people's appearances and dress, so that they were decent and elegant, they had the idea of eliminating the importance of body but thinking highly of people's inner thoughts and the beauty of personality and individuality. In addition, this appreciation of beauty, elegance and freedom is one of the features of Taoism and also Neo-Taoism. The spirit of Taoism is actually the spirit of art (Fuguan Xu, 1966).

Weijin are the most important dynasties that the spirit of Chinese art and the philosophy and the system of Chinese painting was formed influenced by Taoism (Fuguan Xu, 1966, p.125). The Weijin Personages and the Seven Sages of Bamboo

Grove sought freedom and to release pain through artistic activities like painting, playing music and chess. According to Qiang Liu (2011, p. 4-10), they were distinguished artists, ideologists, musicians, litterateurs and calligraphers, and art is one of the mediums that they used to revolt against the ugliness and spiritual emptiness of reality. These are very similar to the features of bohemianism in the Western Romantic culture. The next section compares Bohemians and Seven Sages of Bamboo Grove in order to review differences and similarities between Western and Eastern Romantic traditions.

Comparison between Bohemians in Western Romantic Culture and Seven Sages of Bamboo Grove in the Chinese Romantic Traditions

This subsection will compare Bohemians in Western Romanticism and Seven Sages of Bamboo Grove as a representative of Chinese Romantic culture in terms of their backgrounds, rejection, behaviours, gathering places, status of individuals, artistic activities, appearances, lifestyles, manners of rejection, and restrictions. The attitudes to nature will also be discussed, to reflect different philosophies in the West and East.

Table 4. Comparison between Romanticism and the Romantic Traditions of Taoism

	Bohemians	Seven Sages of Bamboo Grove
(1) Background	Sons or daughters of affluent middle-class families	Come from aristocratic families which have political status and wealth
(2) Rejection	Revolt against bourgeoisie and utilitarian, philistine, Bourgeois and capitalistic society	Revolt against the feudal and Confucian ethic and rules which cause people's miserable lives and the brutal social reality

(3) Behaviour	Behave unconventionally	Behave unconventionally and uninhibited
(4) Gathering	Gathering together in the café or restaurant	Gathering together in the Bamboo Grove
(5) the status of individuals	Have the aim of realising individuality	Emphasise individual's value and existence
(6) Artistic activities	Involving artistic activities. i.e. painting, music, verse	Involving artistic activities. i.e. Chinese painting, music, verse, chess
(7) Appearance	Reject decent clothes	Although some of them are with dishevelled hair and be naked at home, the common sense is to emphasise the beautiful and decent appearance
(8) Lifestyle	Reject a comfortable life, and live in poverty, but enjoy the decent and exquisite life when in possession of money	Not rich and have an unadorned and secluded life, but enjoy the happiness of life with family
(9) Manners of rejection	Using an relatively extreme and impassioned method to revolt against the society	On the one hand, revolting against the society; on the other hand, seeking for a peaceful life with natural happiness, pastoral happiness, family happiness and secluded happiness
(10) Restrictions	Restricted by the Cultural Capital and compromise with bourgeoisie	Restricted by the social system and the philosophy of Confucianism

(11) Nature	Mastery over nature, domination of nature	Harmony with nature
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According to all the above statements about the Western and Chinese Romantic traditions, some similarities between bohemians and the Seven Sages of Bamboo Grove could be noticed. However, the slight differences between them could reflect different cultures in the UK and China (See Table 4 above).

In terms of their backgrounds (1), which have been abandoned, bohemians and the Seven Sages of Bamboo Grove are both from wealthy families. In addition, the Seven Sages of Bamboo Grove were also from powerful families, with political status. This tiny difference has different historical backgrounds. Bourgeoisie is a relatively new class and a new notion since the 18th century. It describes a social class characterised by their ownership of capital and their related culture. Aristocratic families in historical China always related to political status and wealth.

According to their rejections (2) in the table, generally, what the Bohemians reject is bourgeoisie and capitalism while the Seven Sages reject is feudalism. As they live in different time periods, what they see and refuse are the intrinsic contradictions and conflicts that belonged to their own societies and time periods.

In terms of their behaviour (3), artistic activities (6) and the status of individuals (5), it is beyond controversy that they have similar reflections. They all have ultra-behaviours which involve artistic activities to realise individuality and to revolt against society and conventions.

Their gathering places (4) are a little different. The bohemians chose to meet and talk in public areas such as cafes and restaurants where they might have the possibility to make their manifesto and commitment known and propagate their bohemian attitudes. This is an extroversive romantic attitude, which places a high

importance upon the achievement of “heroic” artists and individualists as pioneering examples to raise the quality of society. The Seven Sages of Bamboo Grove decided to have their pure conversations in the Bamboo Grove so that they would not be disturbed or could not even be discovered by the ruling class. This is a typical attitude and concept of philosophical Taoism to seek harmony with nature (a comparison between the Western and Eastern attitude towards nature will be made later). Compared to the Western Romantic ethic, this is an introversive romantic attitude of Chinese philosophy. Also, hiding from the political life and the ruling class is another concept of Taoism, which is called “withdrawing from society and living in seclusion”. The main romantic attitudes of Taoism in Weijin Dynasties are freedom and seclusion, which assign a high value to individuality, but not pioneering examples to the whole society.

In terms of the next feature, they have different attitudes towards their appearances (7). The bohemians reject the comforts of life, which include expensive and decent clothes, while the common denominator between the Seven Sages of Bamboo Grove, as well as the Weijin Personages, is that they appreciate the beauty of their appearances, their clothes. Their theory is that beautiful and decent appearances could reflect their beautiful minds and thoughts. This theory is influenced by the romantic cultures and ethic within Taoism and Neo-Taoism. Also, this awareness and reflection of beauty affects the development of Chinese art and Chinese painting. Although the Seven Sages of Bamboo Grove and the Bohemians have different attitudes towards their appearances, this aspect of appreciating beauty of their appearances, clothes and the elegance of their social conducts is similar to that of Aesthetes. As a development of Romanticism and a combination of romantics and dandies, the aesthetes also have a high taste of “beauty” and art.

The lifestyle (8), which bohemians had, was that they live in poverty, but they enjoyed a decent and exquisite life when they were in possession of money. Although the Seven Sages of Bamboo Grove lived an unadorned and secluded life,

they enjoyed the happiness of life with their family. These two lifestyles reflect different life theories that bohemians and Seven Sages of Bamboo Grove had. The lifestyle and life theory that the bohemians had is to feast while they could and to spend money when they had it. This is a romantic ethic of freedom. Whilst the Seven Sages of Bamboo Grove emphasised happy and stable family lives more, which is a Taoist idea.

In terms of their manners of rejecting (9), the bohemians had a relatively extreme and repellent manner to reject what they thought as utilitarian and philistine. This is one of the characteristics of Romanticism in the Western culture. The Seven Sages and the Weijin Personages also had critical awareness and refused convention and society. Although they revolt against it, they do not abandon a normal and stable life with natural happiness, pastoral happiness, family happiness and secluded happiness. Their solution covers two levels of philosophies in Chinese tradition. One is Taoism, which has the romantic ethic of conforming to nature and cosmic rules. The other is the remains of the strong influence of Confucianism in their thinking, which has the doctrine of Mean or the way of Moderation. This means people do not overdo actions. The Seven Sages of Bamboo Grove revolt against the society but only to a certain degree. This, to some extent, is similar to the ethic of aesthetes that the aesthetes in the Western culture, unlike romantics, they escape from the ugliness of the real world but do not find inspiration and solution to change it (Campbell, 2005, p. 199). That is why aestheticism gives less impetus than romanticism does. This is also a weakness of Neo-Taoism in Weijin Dynasties and a restriction by the social and political limitation of the feudal social system.

Bohemians and the Seven Sages of Bamboo Grove both have restrictions (10). The Bohemians are restricted by cultural capital and compromise with bourgeoisie and became the neo-bohemians (Bobos-bohemians and bourgeois) as mentioned earlier in this chapter. The Seven Sages of Bamboo Grove were restricted by the social system and the mainstream influences of the philosophy of Confucianism.

Their restrictors were different, but the two groups of people both compromised with the environment and the society.

The last comparison is in terms of the Western and Eastern attitude to nature (11). As mentioned earlier, the Seven Sages of Bamboo Grove, as a representative of Chinese romantic tradition, sought harmony with nature. In the Eastern philosophy, nature is something to protect human beings and something to live with (see comparison 4). Although it cannot be seen clearly from the characteristics of the bohemians, the Romanticism has a strong relation to ideas of nature and to being “in” nature. The Western human relationship with nature is the mastery over nature and the domination of nature. This accords with Kluckhohn and Strodtbeck's values orientation theory (1961). Kluckhohn and Strodtbeck found that there were three ways that humans relate to nature: harmony with nature, subjugation to nature and mastery over nature (Alfred, 2009, p. 100). M. V. Alfred in Victor C. X. Wang and Kathleen P. King's book then used Ting-Toomey's research (1999) to explain that different groups of people have varying preferences to these three ways. For instant, white European culture, to some extent, values mastery over nature, while Asian groups admire harmony with nature (Alfred, p. 100). This is another major difference between Western and Eastern Romantic cultures.

To make a conclusion, the major differences between British and Chinese cultures and romantic traditions in terms of the differences between Romanticism and Taoism are, first, apparently, they existed in different time periods, reflected outcomes of different social systems and also were restricted by their own social systems. For example, bohemians, who to some extent had proletarian characteristics, were restrained by the bourgeois social system that they rejected; while the Seven Sages of Bamboo Grove were discontent with the darkness of the reality and the feudal social system but they were not able to overthrow it.

Secondly, although the influences were generally limited to the whole bourgeois society, Romantics have an extroversive and relatively extreme method to present their individuality, self-expression and self-realisation, and to respond to the social existences and social phenomena which they believe to be utilitarian and philistine. They had the consciousness of heroism to conduct as pioneering examples to the society. Yet, Taoists preferred to have a relatively introversive and moderate fashion against the cruel social reality and the feudal rules and to realise individual's value. Although in that period, importance was attached to the uniqueness and value of individuals, the Seven Sages of Bamboo Grove did not have much influence on the whole society. They could only choose to deliver a rebellious and secluded life and escape from the darkness of political and cruelty of society and that was all they can do. This is because of the restrictions of feudal society itself, because of the introversive nature of Taoism, and because the method of rebelliousness of Taoism was to live a sequestered life.

Although the aspect of appreciating beauty of appearances and elegance of social behaviours, as well as admiring the beauty of minds and spirits, has had a large influence on the development of the spirit of Chinese art and Chinese painting, in terms of the influences on the changes of society, the Seven Sages of Bamboo Grove and the Taoists in China resemble Aesthetes in the Western European countries in that they escaped from the ugliness of the real world, but did not find solutions to change that world. In addition, the combination of Taoism, Confucianism and Buddhism in Chinese culture and philosophy makes the Chinese romantic traditions moderate and middle-of-the road. This makes it difficult to deliver revolts in an extreme and extroversive way, but means intellectuals and educated people can be roused gradually and slowly. Hence, in terms of the size and degree of the revolts, Taoism, resembling Aestheticism, is not as extreme as Romanticism.

Hence, bohemians in the Western romantic culture and Seven Sages of Bamboo Grove in the Chinese romantic traditions are essentially different in terms of the

manners of resistance. However, even though they have differences, these romantic aspects of the two nations still have some similar cultural characteristics. The two groups of people in the UK and the Western European countries and China basically were from wealthy and high status backgrounds. They both aimed to realise their individuals' value and existence through gathering, expressing personal ideas, and conducting art activities. They both rejected what they see as a backwards, spiritual emptiness and ugliness of society by behaving unconventionally, but they both were restricted by what they rejected. Most importantly, the critical awareness and rebellious spirit that the bohemians and the Seven Sages of Bamboo Grove had, is precisely the spirit of schools of art and design in the modern world.

Thus, the above analysis demonstrates that a real art and design school in the UK is a school which features bohemian Romantic factors. These bohemian factors might compromise with the bourgeois society, cultural capital, and hence the university's mainstream culture. However, it will not affect the creative and rebellious spirit it contains. A real art school in China is a hybrid of bohemian spirit and Western Modernism vs. China's own romantic tradition: Neo-Taoism and Chinese traditional philosophies. The Neo-Taoism is restricted by social rules and moral principles that are brought about by Confucianism. However, the critical awareness and rebellious nature of this romantic tradition allows art and design institutions in China to inherit and carry forward both the Western and Eastern romantic ethic. This bohemian ethic and neo-Taoism spirit as "central, enduring, and distinctive" (Whetten, 2006, p. 220) of both countries' art schools' characters are not only deeply embedded in the history of art schools as manifested identity, they are also experienced identity and professed identity in that they made the art schools become what they are in the present and what the schools' members wish the schools to be in the future. Therefore, as long as a school of art and design has this rebellious and creative romantic spirit, it is a real art school both in the UK and China.

Conclusion

This chapter has answered two questions. Whether any real art schools actually exist? Yes, they do. The real art school exists in history, in the present, and in the future. They are what art school members believe and profess. And, no. The real art school concept is an immaterial feeling in terms of art schools' beliefs and values. It exists in people's minds. How can a real art school be defined? A real art school is an independent art institution and an art faculty in the university. It is in the UK, also in China, and probably in other countries. It has a romantic rebellious streak in its culture and identity, and its members experience, believe, profess and project this sensibility.

In this chapter, I demonstrated art schools' deep and central collective identity by discussing the idea of real art school. To unfold the concept of real art school, I first analysed my interview data and emphasised the key theme of bohemian feeling and considered it as the immaterial belief and value of the art school. I then elaborated upon the bohemian romantic ethic in the UK and China, and neo-Taoism romantic philosophy as an analogue of bohemianism in China. Comparisons were made between the two to see the similarities and differences between the UK and China's romantic cultures, which art schools' deep beliefs are embedded in. Four aspects of identity framework ran through the above discussions in this chapter which were experienced identity, manifested identity, professed identity and projected identity.

The five facets of identity could be classified into three groups. One is what insiders believe and feel the school's identity is and this is the immaterial beliefs and values of the school and the "realness" of the school. Experienced identity, professed identity and manifested identity work together to build this "real" identity of the art school. The second is what outsiders think the school is and this is the school's attributed identity. How insiders believe how outsiders' ideas of the school is also within the sphere of attributed identity. Between "insider reality"

and “outside perception”, there is an intermediary called projected identity. How insiders profess, and hence, project the art school to outsiders based on their feeling and beliefs of the deep realness and the central ideas of the school affects how the outsiders think the school is. Within these five aspects and three groups of identity, the core beliefs and deep values as the “real” identity is the most important.

Insiders’ feelings about these beliefs and values should be given primary importance and are to certain degree a criterion of “a real art school”. As insiders’ feelings about the art and design schools is immaterial, what constitutes a “real art school” are actually immaterial beliefs and values. The characteristic of a real art school is the distinctive atmosphere an art school might have: a messy place which is full of “playful” and “experimental” ideas (Carol Jones). People in this place are “slightly eccentric” but “quite entertaining” (Ann Priest). A creative and rebellious spirit is the core belief and deep value in this place of “realness”.

It is possible to say that independent art and design institutions have more “real art school” sense, as they have more “bohemian feeling” in their culture and identity than that of art schools within universities. However, most of the art and design schools both in the UK and China are in universities. One has to notice and admit that there are changes and art school models are changing. The comparison between independent art and design institutions and art and design schools in universities is, to some extent, impossible to make for many reasons. Not only because there simply are not many actual independent art and design schools, but also because the values of the independent art institutions are still valid in the art and design schools in universities. That means, although both independent art schools and schools in universities are affected by the university mainstream culture, the core value of bohemian ethic still exists in both independent schools and schools inside multidisciplinary universities. Bohemian factors are related to fine art centred art and design schools. However, the

combination of bohemian and bourgeoisie, the neo-bohemian factors, is linked to modern art and design institutions, both independent or inside universities.

This concept is easy to understand in a context of Western European art and design institutions. However, it is a little bit complicated in the Chinese art and design institutions. The modern model of art and design institutions in China was an outcome of modernisation at a different time and Western socio-cultural influences. The core beliefs and values of Western art and design schools are inevitably embedded in Chinese schools as well. The creative and rebellious bohemian spirit is at the deepest level of the Chinese art schools' identity. However, this bohemian spirit is both supported and suppressed by Chinese traditional romantic culture. On the one hand, Neo-Taoism, as one of China' romantic traditions, has homologous creative and rebellious spirit as bohemianism. On the other hand, the Neo-Taoism has its own limitations: it cannot break away from the influences of Confucianism. Although the Neo-Taoism has critical awareness and the rebellious spirit to seek self-expression and to refuse convention, it still has the romantic ethic of conforming to the nature and cosmic rules. In Neo-Taoism philosophy, the solution to all problems is to seek for a natural and secluded happiness. Thus, at the deepest level of identity in Chinese art and design schools, besides bohemian factors, there still is a hint of Chinese traditional Romantic philosophy.

However, as long as ideas such as bohemian factors are still viable in the deepest level of the art schools' identity, the concept of the "real art school" will still be relevant. Rather than to say that there are actually no real art and design schools because of the turbulent and changing environment, art and design schools to different degrees are all real art schools. Indeed, there is in fact no actual template for a "real art school": it would be impossible to build one. There has never been such a concept as a real art school and cannot ever have been because the reality of a real art school will always be in the minds and beliefs and the consequent actions of the people who inhabited them. The whole point of this "realness" is

that it is “not real”. It is based on the beliefs and values. It is therefore not material. This points to a concrete manifestation that the concept of the real art school will always be intangible, and never have physical materiality. Yet, it does not mean that the real art school does not exist. Perhaps the existence of the “real art school” is always present in the minds of art and design insiders, who are telling people that once there was such an idea or now there is somewhere that it is always an imaginary category. It will always be possible to keep the concept alive, as long as the preconditions, such as the idea of “bohemian ethic”, are still relevant.

The idea of bohemian ethic is also important to art and design faculties inside universities. If a multidisciplinary university wished to use this real art school concept to help give the “front shop window” (art school) some sort of gloss, then that would only be workable if the components of idea the real art school are still valid in the culture that universities exist in. If for whatever reason, the bohemian tradition becomes inert, loses all its cultural power, is no longer relevant, then perhaps that would mean the concept of the real art school would be difficult to maintain, or the idea of a university giving the “front shop window” some gloss would no long be viable. So, the basic ideas are still relevant and necessary to the present and to what universities might wish to do with the concept.

Thus, the concept of the “real art school” points towards the identity of art and design institutions. The core beliefs and deep values in the identity of art and design schools is the inherent bohemian spirit. As long as an art and design institution has the sense of bohemian factors, no matter it is an independent school or a faculty inside of large university, it is a “real art school”. Although the concept of the real art school is immaterial, it is significant to use the concept and discuss the identity of art schools. It could reflect the “realness” in art schools, not the distorted images of them. This realness is an accumulation from all the changes in art, craft, and design and their education that have been made by social changes in the UK and China. Some more research could be conducted in

the future to test if this “realness” applies to other countries. I will discuss more in the conclusion of the thesis.

Chapter 8: Conclusion

Main Claims of the Thesis

To conclude, this thesis had the aim of investigating the culture and identity of art schools by comparing organisational culture and collective identity of independent and merged art schools, as well as cultural history in British and Chinese art and design higher education, and through exploring what people inside and outside art schools think about these schools. The two comparisons I made had the purposes of assessing the influence of mergers on art schools' culture and identity, and to examine how cultural differences could affect art schools' culture and identity. The findings indicated that, first, in different ways, both merged and independent art schools preserve the deep organisational culture and identity of art schools - the bohemian spirit that makes them "real art schools". Second, although there are large and significant differences between British and Chinese culture and tradition, the history of both countries features an equivalent romantic culture that is the background and foundation of this real art school ethos. In addition, art schools in both countries engaged with the modern sense of art, craft, and design, though not at the same time, due to cultural exchanges between the two nations and the influences of modernisation and globalisation.

The approach used to gather the data and fulfil my research aim was a semi-structured and open-ended qualitative interview, which I discussed in chapter 2. I interviewed 30 participants in the UK and China about the mergers between art and design institutions and universities in the two countries. Qualitative interview approach was the most appropriate way to find the meanings behind the participants' personal experiences in terms of what the mergers meant to staff, merged art schools, universities, or the overall art and design higher education. The participants' personal experiences and stories as components of this social

history could reflect and also constitute the historical reality. This empirical work helped me to identify the main elements of my claims and provided me with some of the themes and concepts through which was explored.

The thesis has two main claims. First, both independent art schools and art schools in universities are real art schools, as long as they preserve, experience, believe and profess the deep beliefs and core values of the Romantic ethic of bohemianism. Second, this idea of real art school worked both in the UK and China because of the comparison I made in terms of the two countries' cultural history. UK and China have parallels in their traditional history of art, craft and design activities and education. They also have corresponding aspects in the Romantic element of their culture. Due to cultural exchanges between the UK and China and the influences of modernisation and globalisation, their modern culture in art, craft and design is moving closer.

Thesis Structure

The thesis presents these ideas by demonstrating the concept of culture and identity in five main chapters. Chapter 3 discussed the cultural development of terminology and relation between art, craft and design in the UK and China from the pre-modern history to the modern history. Chapter 4 focused on cultural history of art, craft and design higher education from the 1840s to the early 21st century in the UK and China. Chapter 5 compared independent and merged art schools' organisational culture. Chapters 6 and 7 examined art schools' collective identity by exploring art schools' outside perception (chapter 6) and inside reality (chapter 7).

In chapter 3, the changes in terminology for art, craft and design and their status in relation to one to another showed how these three core parts of modern art schools altered from their original forms gradually to modern forms, adapting to social changes as well as demonstrating how their traditional forms influenced

the formation of their modern forms. Their tangled relationship has informed today's integrated art, craft, and design higher education. The degree to which the changes in concepts of art, craft and design in the UK and China have been equivalent indicates that in the two countries' cultural history, the "macrostructure" of the arts, has not been as different as might be assumed, given the many differences between the history and culture of the two countries.

The history of art, craft and design higher education in the UK and China discussed in chapter 4 started at more or less a similar period as bohemianism emerged in the Western European countries in the middle of the 19th century. The changes of modern educational history in the UK provided a historical context for that enduring and distinctive art school ethos of the bohemian ethic that is rooted in this history. This educational history was influenced by certain social changes. Although the society has changed, the bohemian ethic remains an enduring part of art schools' organisational culture and identity. The history of Chinese arts higher education also informed its art school ethos, responding to Western cultural influences, while infusing it with Chinese traditional culture and philosophy. This pointed to deep beliefs and core values in Chinese art schools: a combination of the bohemian romantic ethic imported from the West, and Chinese Taoist romantic tradition.

In chapter 5, the emphasis shifted from a comparison between the two countries to a comparison between the two type of art schools – independent, and those merged with larger institutions. This analysis, which was based on my interview data, developed the history of the mergers set out in chapter 4 and compared the organisational culture between independent art schools and merged art schools.

On the one hand, art schools in universities have some unique features compared to the independent art and design colleges. First, as a result of merging into multidisciplinary universities, some prestigious art schools disappeared or were diluted into other units of the universities. In addition, some merged art schools'

reputation either declined or was reinforced due to the reputation of the universities they moved into. As interview data suggested, universities such as Tsinghua University and Edinburgh University may add points to their art schools' reputation, while some post 1992 universities may have some negative influences for the reputation of their merged art schools. Third, art schools' culture was changed due to the merger. It acquired a diverse neo art school culture that mixed with the university culture.

On the other hand, merged and independent art schools have some counterpart features of organisational culture. First of all, merged art schools have potentially higher financial status than independent art institutions, as they receive financial support from the universities they moved into. Secondly, compared to the isolated environmental and academic status of independent art schools, art schools in universities also have a possibility to have a multidisciplinary platform and vision, due to access to the bigger and broader social engagement and resources of different subject disciplines in the universities. Thirdly, the administration in independent and merged art schools is different as well. Merged art schools tend to have structured administration that is mainly system-orientated, while independent art schools have less structured management which is mainly people-orientated. This leads to a debate between freedom and structure in the two modes of art schools. It seems that the independent art schools have more freedom and the merged ones have less. However, my interview data showed that the universities did not restrict the freedom of art schools. It is art people' self-imposed restrictions that gives them the feeling of having less freedom.

Even though the two types of art schools, more or less, have different features in terms of resources, structure, or their language, behaviours and thoughts, they both have freedom and creativity and both preserve the art schools' deep culture and ethos. The mergers between independent art schools and universities did, to some extent, change the form of art schools, influencing their organisational

culture and the behaviours and thinking of people who work in them, giving art schools more possibilities to be multidisciplinary. However, some aspects of an art school's deep organisational culture, such as its former strong reputation, its art mentality, its unconscious, taken-for-granted values and beliefs cannot be easily changed. Evidence can be seen from the interview data. For example, art schools, such as the School of Art and Design in Nottingham Trent University, or the Academy of Arts and Design in Tsinghua University, which had a strong reputation before the mergers, still have a good reputation in the university environment. In the opinion of one participant, an engineering professor, an art mentality can still be easily seen in the Sheffield Institute of Arts in Sheffield Hallam University after the merger. Here, the art students are distinguished by their free thinking and enthusiasm to express themselves. This gives the art school both vitality and unstructured culture. Values and beliefs of Romantic ethics are believed and claimed by participants both from British and Chinese merged art institutions and are not changed by the mergers.

Chapters 6 and 7 discussed art schools' collective identity from the point of view of outsiders' perception and their inner reality. The art schools' organisational culture, discussed in chapter 5, worked as context for art schools' identity and while both merged and independent art schools shared the same deep beliefs and core values, the merged art schools' expression of that culture was further explained by the ideas I discussed in chapter 5. Chapter 6 presented outsiders' views of art schools. They attribute a perception to art schools that they only exist for unimportant "decorative" purposes, and are inferior to science and engineering subjects. Outsiders do not understand art schools or only perceive them at a superficial level. To change this attributed identity, art schools are required to project an identity that presented their real value, other than decoration and embellishment, and emphasised the other contributions art schools can make, particularly their ability to link culture, science, technology, manufacturing and consumerism.

To be more specific, it is the multidisciplinary environment of art schools that makes this connection possible. Art schools not only contain art, craft and design subjects or professions but also have cross-disciplinary potentials. As discussed in chapter 3, art, craft, and design are not only linked to the needs of “high culture” via aesthetic experience, but are also closely connected with hand manufacturing and machine industries. Their territory covers aesthetics, culture, economy, science, technology and manufacturing and as most of the art schools are now in universities, art schools have become places that combine a bohemian Romantic ethic with a bourgeois work ethic. These two different cultures combine in a neo-bohemian spirit. Not only has the university culture influenced art schools, but also, art schools have brought the bohemian/ Romantic spirit into contact with the mainstream values that were represented by the university culture. This iconoclastic Romantic ethic is a powerful source of cultural creativity. As discussed in chapter 7, Romanticism and bohemianism are the origin and foundation for consumerism, manufacturing, and the basic taste for novelty. Art schools were the propellant for consumerism, manufacturing and their related economic activities. In a mainstream culture that values science and engineering, art schools as a connector carry the weight of art, craft, and design, and link science, manufacturing and consumerism.

Contemporary Changes in British and Chinese Art and Design Education

The value of art and design subjects was recognised from the late 20th century in the UK. The 1988 Educational Reform Act introduced Design and Technology (D&T) examinations into the National Curriculum for 16-year-old pupils. This made the UK the first country to confirm Design and Technology exams by law to the secondary education and enabled design to achieve parity of esteem with other STEM subject disciplines. In the mid-to-late 1990s, the concept of creative industries was taken up by the UK’s government, through the Creative Industries

Task Force (CITF). Then the National Advisory Committee on Creative and Cultural Education (NACCE) Report (Robinson Report 1999) convinced the UK government of the importance of art and creative curriculum. These activities gave art and design even more visibility as a key driver of economic development at a national level.

However, the status of art and design as foundation subjects is under threat once again in the early 21st century. In the Browne Review of Higher Education (2010), design was excluded from the priority subjects. Christopher Frayling in the foreword of a response to the government's new National Curriculum proposals for Design and Technology and Art and Design in England (Design Education: a vision for the future) indicated, art and design were "no longer to be considered credible pre-requisites"- "not 'challenging' enough" for entry into the Russell Group of universities (Frayling, 2013, Loc 110). Design was again dropped into the category of "vocational", about "training rather than education" (*ibid*, Loc 115).

Similarly, a recent government speech in 2014 to reform Chinese higher education made by the Ministry of Education introduced a governmental decision that perhaps would affect art and design education in China. Of 1200 higher education universities and colleges, half of them, which mainly were set up or upgraded to higher educational institutions from 1999, would be transferred to vocational education schools or applied technical schools. Those post 1999 universities and colleges have no differences to the old universities in terms of educational structure, subjects and courses except they have relatively low quality education and produce more graduates than the work force needs. Among these 600 schools and universities, many have art and design departments or subject disciplines. That means some art and design departments would fall into vocational education. This may not jeopardize art and design education if there is an opportunity for some crafts, folk art and local special type of handicrafts that may in future not be handed down from past generations to be taught in these vocational institutions.

To be more specific, crafts and Chinese special type of handicraft teaching and learning in vocational schools could be a complement for art and design higher education if the vocational institutions brought in specialists and local handicraft masters, setting up curriculum properly based on the regional characteristic of handicraft, and linking subjects and courses tightly to students' future vocation and employment. So, on the one hand, art, crafts and design education in the higher education sector focuses on art and design research, experiment, creativity and dissemination. On the other hand, folk handicraft and traditional special type of handicraft in vocational and technical schools emphasise inheriting and carrying forward traditional crafts and educating crafts technicians who could solve technical problems and work closely with local industry and enterprises. Thus, with the complete educational system, art and design education in China would be developed not only as an outcome of Western culture, but also inherit national traditions and philosophy and perhaps give new viability to art and design education worldwide.

In a recent report for the Crafts Council in the UK (*innovation through craft: opportunities for growth*, July 2016), the importance of crafts was addressed again. The report suggests “innovation *through* craft”, which does not mean evolution of craft technique, materials, and new tools, but refers to “makers facilitating or catalysing innovation elsewhere” and “concerns the spillover effects of craft into other industries” (KPMG, p. 2). Craft has already been applied in the diverse fields of digital technology, aerospace and bioscience. “Fusion”, which means “the combination of creative, technological and enterprise mindsets”, has been identified as “a key driver for successful businesses (ibid, p. 2). This report shows that craft has been used as a new strategy of innovation and collaboration for the UK to compete with other competitors in the global market. This is not a switch from design to craft in art and design policy, but elevates the status of craft in modern art, craft, and design higher education and promotes collaboration and combination of creative arts, craft, design, and technology.

There are also other changes in art and design education in the UK and China in the recent years. In the UK, a shift of how universities and colleges are funded took place in 2012. The universities can charge students up to £9,000 a year (Higher Education Funding Council for England-HEFCE, 2013, p. 2). In addition, the government stopped paying grants for tuition fees for students. Instead, students have to pay their own education by applying for loans from the government. Perhaps because of the loan system, analysed by the UCAS⁵⁹, in 2012-13, creative arts and design acceptances dropped by 8 per cent compared to the STEM subjects (Higher Education Funding Council for England-HEFCE, 2013, p. 29).

In China, art and design has become a vital concept in the country's "11th Five-Year-Plan" and the "12th Five-Year-Plan" and a key driver for the country's economic success. Art and design subjects, consequently, have developed into the second largest subject discipline in China. As discussed earlier in the thesis, there are around 1900 universities and colleges with established art and design departments or disciplines. Some of the universities which have developed collaboration between art and design and science and technology subjects have become leading institutions in the area. Some universities set up international art colleges that cooperate with universities in the Western European countries, such as the Shanghai International College of Fashion and Innovation in Donghua University (Shanghai), and College of Design and Innovation, Tongji University (Shanghai). Chinese art and design education has the potential to be multidisciplinary and international. These changes are all under government guidelines.

Governmental decisions for art and design come and go, mainly focusing on economic benefits. There is no doubt that art and design education and the culture and identity of art schools that art people profess should adapt to the

⁵⁹ UCAS is the central organization that processes applications for full-time undergraduate courses at UK universities and colleges.

changes. The reflection of art, craft and design history in higher education in the UK and China showed that their meanings and status were changing to accommodate and echo certain influences of different socio-cultural, economic, and political changes. Before the industrial revolution, there was not even a concept of modern design. To realise art, craft and design's purposes, art schools as an entirety could change and reflect social developments in the future as well. The mode of art schools could change, curriculum could change, and the ways of teaching and learning could change in the future. Although culture and identity are to some extent stable and enduring, they can still change as well.

However, there could be something that is enduring, distinctive and stable and could not be easily changed. It is the very core and deep beliefs and values: the romantic ethic in art school's ethos. It might be tested by new cohorts that have different art and design education in the future, but it is vital that art people recognise the significance of the subjects and understand their unchangeable art school ethos, and have the confidence to profess their deepest value and identity making their contributions understood. As long as art schools preserve this ethos, the changes can only change the surface of art schools, not the deepest nature of art schools. No matter what the form the future art schools has, they can still be "real art schools".

Contribution to the Literature

As I mentioned in the introduction of the thesis, not many resources in the area of history of art schools and art and design higher education exist in the UK and China. The findings of my research, to some extent, have made some contribution to this area. One of my contributions is to delineate the evolution of the art school ethic in places other than Western Europe, and bring the Chinese story into a relationship with story in Western Europe. I demonstrated the Western bohemian ethic in Chinese art schools and presented the influences of Western culture ON an Eastern country. I also found and compared the equivalent Romantic ethic that

existed in British and Chinese cultural history which provided legitimation to their art schools and arts education. Secondly, I contributed to history of art and design higher education under the influences of modernisation and globalisation. I established the chronology in British and Chinese arts education, and relations between this chronology with government policies, socio-cultural, and economic changes, and influences of the global culture. After the middle of the 19th century, the west-orientated global culture had influenced culture in locations other than Western Europe. Another contribution I have made is that I found similarities in the Western and Eastern arts cultures in the pre-modern period. I examined the origin and evolution of terminology of arts in Western European countries and in the Eastern countries. Generalisations in these two different cultures were more than the art academics ever expected. Moreover, a novel aspect was to use literature from organisational management to explore art schools' culture and identity. This helped me to make contributions to the area of art school ethic.

Limitations and Future Work

My contribution to art school ethic has limitations. The research I completed was only based on evaluations of art schools in two countries: UK and China. The findings and claims I present are also founded on research into these two particular countries. There might or might not be the possibility to apply the idea of real art school and the art school ethos to other countries. To test if my findings of the real art school, or the romantic ethic would work in other countries or other research areas, some future work could be suggested.

First, other countries to which the rules of comparability of cross-national research can be applied could be included in future work. Due to influences of modernisation and globalisation, which are dominated by Western European culture, some cultural phenomena are globalised. Art schools in countries such as the U.S., Canada, Indian, Japan or Thailand might also have this bohemian/romantic ethic and have the possibility to be real art schools. If they

also had their own romantic culture, such as the neo-Taoist romantic tradition in China, which was believed and proclaimed by the art schools' members as the deep beliefs and core values of the schools, they would have a greater legitimacy to continue with their romantic traditions and have real art schools in their countries. However, many countries have their own particular cultural history and traditions. These different cultural features might clash with the Western bohemian ethic or the idea of the real art school, so that the idea would not work in these countries. Without research, this could never be known.

Secondly, some future work could be conducted to establish if the romantic ethic I studied in the thesis applies to other contexts, not just art schools. These contexts would be certain forms of design, ideas about design, design industries, or even some multidisciplinary areas that are related to design and art. The romantic ethic might not be restricted to the bohemian ethic or the Neo-Taoism romantic ethic. It might apply to any romantic ethic that are present in other countries. The effect of these romantic ethics on the countries' art and design education, design industries, certain forms of design, or certain manufacturing and consumerism that is closely linked to art and design could be examined.

Thirdly, a research to investigate how different art schools' culture would attract different type of students could be commissioned in the future. My thesis focused on art schools' culture from the perspective of comparing independent and merged art schools. This future research could divide art schools into different types by their different institutional cultures not by their institutional modes and then investigate their different cultures. Art schools from different geographical areas, socio-cultural backgrounds, political and economic districts might be chosen as samples. Questionnaires and interviews to students could be conducted. The hypothesis would be that a certain type of art school would attract certain type of students who like the culture and ambience of the art schools. Also, the characteristics and preferences of students would influence the appearance of the place.

Another area that might merit future research is the visual identity of art schools. In this thesis, visual identity, a part of projected identity, was not a main focus. Some future research could be conducted on art schools' visual materials such as their architecture, colours, propaganda materials, logos, websites, professors' and students' mode of dress, display of exhibitions and art people's visual work, to see how the visual identity affects or presents the art schools' deepest identity. Samples could be chosen from several art schools in one country, or some typical art schools from more than one country. Finishing this thesis is not the end of the research, but the beginning of future study in this area.

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Appendix

Participants Profiles

My interviewees, all experienced professionals within higher education, are either working in art and design area or have connections, to some degree, with art and design people. They range in age from 30-70 years old. The average age is 55. The following interview profiles provide a brief introduction to each interviewee (see Table 5 for more information).

I met Prof. Terry Shave (UK01) at Room 149C Bonington Building in School of Art and Design, Nottingham Trent University on the 1st of October 2012. The interview lasted for 70 minutes. My second supervisor Ms. Carol Jones recommended him, as Prof. Terry Shave had both work experience in the polytechnic and later Nottingham Trent University. He was from a fine art background. He provided specific knowledge on how the polytechnics became universities. As it was a pilot interview, it gave me a lot experiences about how to carry out interviews and control questions and time.

Prof. Simon Lewis (UK02) retired as the Pro Vice Chancellor of Nottingham Trent University. His interests were in painting, drawing and sculpture. My third supervisor Prof. Sally Wade introduced me to him and our first meeting lasted for 3 hours at Room 145-146, Bonington building in the university on 11th October 2012. He helped a lot with my research and was like another supervisor to me. We had other two follow-up interviews in the Bonington Café on 17th July 2013 and 10th March 2014. My initial impressions on the historical events such as the Hornsey Revolt and the contexts of UK art education like the qualification framework came from him. He also brought up the idea of “bohemian”.

Prof. Terence Kavanagh (UK03) is a three dimensional designer and the Dean of School of the Arts and then Dean of Social Sciences and Humanities in

Loughborough University. He was the Principal of Loughborough College of Art and Design and managed the art school merging into Loughborough University in 1998. I interviewed him at his office in School of the Arts, Loughborough University on 29th October 2012 for about 2 hours. The reason Loughborough was chosen was because the university was not a post-1992 university and the art school was not forced to merge into the university. Prof. Kavanagh conducted the merger and believed it was positive if the art school merged with a good university. However, he did not agree with the mergers of polytechnics and art schools in the country as in his opinion, the post-1992 universities challenged and militated against creative endeavour especially for arts subject.

Mr Alan Crisp (UK04) is a Principal lecturer in School of Built and Environment, Nottingham Trent University. He specialises in engineering and product design. He has taught design, materials science, mechanics, design studies, critical theory and fluid mechanics. We had an interview in his office on 22nd July 2013 and the interview lasted for an hour. He is an expert especially in the mergers of polytechnics and art schools as he was a student in Nottingham from 1969-1972, when the regional technical college and the art college joined to form Trent Polytechnic. He has researched this subject, and written many papers on the evolution of the institutions and suggested reasons for historical decisions and future development.

Prof. Sandra Harris (UK05) retired as the Dean of Humanities in Nottingham Trent University. We met at Costa in Waterstones bookshop in Nottingham on 25th July 2013 for more than an hour. I found her information on the university website and believed she would be the right person to talk from a non-art and design area. It was a surprise that she responded and indicated she was familiar with the merger and had some experience of the problems sometimes caused by research submissions from the School of Art and design. She pointed out in the interview that these submissions sometimes generated long discussions about the nature of research and how it applied to art and design.

Prof. Jill Journeaux (UK06) is the Dean of School of Art and Design in Coventry University. She is Prof. Simon Lewis' wife and was introduced by Prof. Lewis. I went to her office in Coventry to interview her on 19th July 2013 and we had a 2-and-a-half-hour conversation. She has had experience both in specialist art schools and multidisciplinary universities and has had knowledge of polytechnic phase and university phase. She stressed the status of art and design institutions and hierarchy between Russell group universities and ex-polytechnic universities.

Ms. Carol Jones (UK07) is my second supervisor. She is the Principal Lecturer and Team Leader of masters' programme in School of Art and Design at Nottingham Trent University. She wrote the history of the art and design school in Nottingham Trent University, is an expert on the school history and art and design's local culture in Nottingham. I first contacted her back in 2010 when I was a MA student in Academy of Arts & Design in Tsinghua University and conducted my MA study about history of British art and design schools. We arranged the interview in her office in Bonington Building on 30th July 2013. In the three-hour conversation, her ideas about the "real art school" and the "feeling of an art school" enlightened my research a lot.

Prof. David Vaughan (UK08) is a retired Principal of Cumbria institute of Arts, University of Cumbria. He was recommended as a participant for my research by Prof. Simon Lewis based on his experiences on how Cumbria institute of the arts became part of University of Cumbria in 2007. We met on 27th August 2013 in Carlisle. It was a two-and-a-half-hour interview. He is negative about the merger because of the bad experience of the merger in Cumbria. He talked a lot about outside perception in terms of the government and universities not understanding and ignorance, which supports the outside perception chapter (chapter 6).

Prof. Ray Cowell C.B.E., D.L. (UK09) retired as the first Vice Chancellor of Nottingham Trent University. He was appointed in 1992 when Nottingham Trent University was launched. I found his information on the university website and the university helped me to successfully contact him. We met at the Bonington Building of the art school on 29th August 2013 for about an hour. His idea about the “creative tensions” in the university looked at the relationship between art schools and universities from a non-art and design as well as an overall university management perspective.

Prof. Graham Cokerham (UK10) is a retired Head of Engineering, Design and Technology in Sheffield Hallam University. My Director of Studies Prof. Tom Fisher recommended him as a participant who was from a non-art and design area. Prof. Cokerham worked closely with design students in Sheffield Institute of Arts in Sheffield Hallam University. We met at his office in School of Engineering, Sheffield Hallam University on 3rd September 2013 for more than an hour. He provided an outside view in terms of the theme “freedom and structure” in art and design schools.

Prof. Ann Priest (UK11) was a Pro Vice-Chancellor and Head of College of Art & Design and Built Environment in Nottingham Trent University when I interviewed her. She is now retired from the university. We met in her office in Bonington Building on 22nd October 2013 for an hour. She also brought up the idea of hierarchy between art and design as well as hierarchy between Russell group universities and the post 1992 universities, which worked as evidence for my theme “status and hierarchy”.

Prof. John Last (UK12) is the Vice Chancellor of Norwich University of the Arts. Prof. Simon Lewis and my third supervisor Prof. Sally Wade suggested I contact him, as he could be a representative from independent specialist art and design institutions. I travelled to Norwich to meet him on 23rd October 2013. The interview lasted for an hour and a half. He was negative about the mergers and

believed the mergers led to the marginalisation of art and design subjects. His description of the culture in Norwich University of the Arts as an independent art institution provide data for me to compare culture in independent and merged art schools. In addition, he disproved the idea that independent art schools are struggling.

Prof. Andrew Brewerton (UK13) is the Principal of Plymouth College of Art. He took part in my research through Prof. David Vaughan's recommendation since Plymouth College of Art is another successful independent art school in the UK. He has a background both in merged universities and independent art institutions (previously Head of Art and Design at Wolverhampton University and then Principal of Dartington College of Arts). We met at his office in Plymouth on 28th October 2013 for 3 hours. He also tried to solve the misunderstanding between independent and merged art and design schools and proved that independent ones were not vulnerable.

The last interviewee in the UK Prof. Ian Pirie (UK14) was also introduced by Prof. David Vaughan. He is an Assistant Principal of Edinburgh College of Art in the University of Edinburgh. He also has experience both in the merged art school and independent art institution (he previously worked at Grays School of Art, Robert Gordon University and also at Glasgow School of Art). I travelled to Edinburgh on 8th November 2013 and interviewed him in his office. The interview was more than 2 hours. He also brought forward the idea of the "real art school" which was explored as a productive theme in my thesis.

Prof. Jian Hang (CN01) was my MA supervisor when I was studying in Academy of Arts & Design in Tsinghua University. He was the Vice Dean of the Academy. He then moved to China Academy of Art (CAA) and served the post of Curator of China Design Museum (CDM), and Assistant Principal of CAA. He has now been appointed the Vice Principal of CAA. He has both work experience in merged and independent art school. In addition, he completed his BA, MA, and PHD in Central

Academy of Arts and Crafts before it merged into Tsinghua University and became Academy of Arts and Design. The interview was in his office in CAA Hangzhou on 18th March 2013 and had lasted for 2 hours. As the history of the merger was not recorded in detail and has not yet been studied, the interview with him complemented the history of the merger of Central Academy of Arts and Crafts with Tsinghua University. The evidence of changes of the art school after the merger he provided was used to compare independent and merged art schools for the thesis.

Prof. Xiao'ou Zhou (CN02) is Dean of School of Fine Arts in Hangzhou Normal University. Prof. Jian Hang recommended him as an interviewee. Including Prof. Zhou, I actually talked to 31 interviewees in all. However, as Normal University is another kind of university, it would be different from multidisciplinary universities and have its own properties, although I valued Professor Zhou's input, I decided not to include this interview in my samples for this thesis but use it as data for future research.

Prof. Dan Su (CN03) is a Vice Dean of Academy of Arts and Design in Tsinghua University. He specialises in environmental art & design. He was the supervisor of one of my MA classmate in Tsinghua. I contacted Prof. Su through my classmate. Prof. Su also received his MA degree in Central Academy of Arts and Crafts and started to teach at the Academy before the merger. Thus, he knew exactly what happened during the merger period. The interview was conducted on 25th March 2013 at Academy of Arts and Design, Tsinghua University for an hour. His view about the constraints from inside of the art school informed my theme "self-imposed restrictions".

Prof. Anying Chen (CN04) is the Director of the Department of Art History in Academy of Arts & Design, Tsinghua University. He was my Western art theory teacher for my master's degree. He agreed to talk to me as both an "insider" and an "outsider" as his educational background was in philosophy and he knew little

about art and design before he started teaching in an art school. We met in the art school in Tsinghua on 26th March 2013 and talked for about an hour. In his opinion, mergers brought structure and a formal educational system to the art school. This formed the discussion in terms of the theme “structure and freedom”.

Prof. Guanzhong Liu (CN05) works in Department of Industrial Design in Academy of Arts & Design, Tsinghua University. He is respected as “the father of Chinese industrial design”. He was my teacher in methodology in art and design in Tsinghua. Prof. Jian Hang recommended him as a participant since he not only witnessed the development of Chinese modern design education, but was also involved in the merger in Tsinghua. I met him in Room B464 in the art school in Tsinghua and we talked for over 2 hours. His vision on the evolution of Chinese terms of “art”, “craft”, and “design” was an important component in my terminology section.

CN06 chose to be anonymous. He is from an industrial design background and is in management position of Basic Teaching & Research Group in Academy of Arts & Design, Tsinghua University. The interview was conducted in his office in the art school on 28th March 2013. We talked for about 2 hours. His introduction about the changes of culture of the art school after merging into Tsinghua University worked as data in my thesis to compare organisational culture in the two forms of art schools. He also gave some history of the merger based on his personal experiences.

CN07 chose to be anonymous as well. He is a professor from an arts and humanities department in Tsinghua University who has a close connection to the art school in Tsinghua. I interviewed him on the 28th March 2013 at his office in Tsinghua University. The interview lasted for an hour. He provided some historical reality of the merger between the Central Academy of Arts and Crafts and Tsinghua University from an outside view. He mentioned a cultural collision in Tsinghua University between art school culture and the mainstream university

culture which provided some evidence for the marginalisation of the art school in the university system.

CN08 is an anonymous interviewee from Academy of Arts and Design, Tsinghua University. He is a professor and a practical designer in Visual Communication Design. I had a 2-hour conversation with him on the 1st April 2013 at his office in Academy of Arts and Design in Tsinghua University. He felt positive about the merger between the art school and Tsinghua University and believed a multidisciplinary environment and a university culture could bring more opportunities to the art school.

Donghui Cui (CN09) is a young teacher in the architecture department of Central Academy of Fine arts. I met him in the Central Academy of Fine Arts and talked for around 1 hour on the 7th April 2013. His educational background was within independent art institutions. From his personal perspective, he thought the university system and culture would restrict teaching and learning and freedom of the art school. He personally preferred the independent art schools and felt pity for the merger of Central Academy of Arts and Crafts and Tsinghua University. His ideas also worked as data to compare independent and merged art schools.

Mingzhi Wang (CN10) is a retired professor. He was the first Dean of Academy of Arts and Design in Tsinghua University and a Pro Vice Chancellor of Tsinghua University. He conducted the merger between Central Academy of Arts and Craft and Tsinghua University and felt positive in terms of the art school moving into Tsinghua University. We talked for 2 and a half hours in his office on the 8th April 2013. He gave a detailed merger history from the perspective of a leader and to some extent reflected how the university provided resources and benefits to the art school to make the merger successful. He was supportive of the idea of the multidisciplinary environment and culture the university gave the art school.

Zhiyong Fu (CN11) is a practical designer, an associate professor and an associate director of Department of Information Design in Academy of Arts and Design, Tsinghua University. I interviewed him on the 10th April 2013 in Tsinghua University. The interview lasted for 1 and a half hours. He thought that the merger between Academy of Arts and Crafts and Tsinghua University was reasonable and, not only looked at the positive side of the merger, but also pointed out some restrictions the university system brought to the art school.

Jun Hai (CN12) is a young teacher of Design Management in the Central Academy of Fine Arts. He was a student in the Central Academy of Arts and Crafts when it was moving into Tsinghua University. He provided information about the merger through both a student and a teacher's perspective. As a student in the former Central Academy of Arts and Crafts, he did not feel too much about the merger and did not really care about it. As a teacher in an independent art school, he was one of the supporters to the idea that the merged art schools might not have the degree of freedom that the independent ones have.

CN13 is an anonymous participant who worked in the Automation Department of Tsinghua University. He is a retired professor and a former Dean of the department. He is interested in this topic and agreed to talk with me on the 17th April 2013. We met in the Automation Department and talked for around 1 hour. As an outsider of the art school, he understood the art school to certain degree and valued the significant of the art school. He indicated that the art school culture and the university culture could influence each other but did not have to blend with each other or to be absorbed by another. The art school should keep its own special features and culture in the university, though it was difficult. This supported my discussion in the thesis about the cultural gestalt that a merger should create something new but not cause a dilution of culture.

Chuan Wang (CN14) is an associate Professor, former Vice Dean of School of Design in Central Academy of Fine Arts, and now the Director of Development and

Planning Department of the Academy. He studied photography in the former Central Academy of Arts and Crafts before it merged into Tsinghua University. I met him on the 17th April 2013 in the Central Academy of Fine Arts and we had talked for an hour and a half. As a insider who had experiences in both independent and merged art schools, he provided much information on comparing the two types of art schools and on the changes the merger brought to the art school.

CN15 chose to be anonymous. He is an administrative staff member in Central Academy of Arts and Design in Tsinghua University who is familiar with the school history, and witnessed both phases of independent school and merged school. We talked for an hour in the art school on the 24th April 2013. He felt negative about the merger between the art school and Tsinghua University and told me some historical truths about the merger. He pointed out that the outside perception of the art school in the university was a “decorative vase”.

CN16 is an anonymous interviewee from non-art and design area of Tsinghua University. He is an administrative staff member who was involved in managing the merger between Central Academy of Arts and Crafts and Tsinghua. The interview was about an hour and we met on the 26th April 2013. His view was from the university management level and focused on a multidisciplinary environment of the university. He thought the art school gave the university more cultural diversity.

Gan Zhang (CN17) is my last interviewee in China. He is the professor in Art history and Theory and a Vice Dean of Academy of Arts and Design, Tsinghua University. We met on the 26th of April in the art school and talked about an hour. He was not supportive of the merger but faced the outcomes and changes of the merger. He pointed out the university did not restrict the art school but the art people restricted themselves to some extent. He also mentioned that the university did

not understand the art school nor appreciate the real value of it. The information he provided was ingredient of my data.

Table 5. Participants' Information

Name	School	Speciality	Department and Position	Educational Background	Working Background	Geography	Age Group	Attitude to the Mergers
UK01 Terry Shave	School of Art and Design, Nottingham Trent University	Fine Art	Professor	Specialist art and design institution	Specialist art and design institution & Multidisciplinary University	Nottingham	60-65	Less than 50% Negative
UK02 Simon Lewis	School of Art and Design, Nottingham Trent University	Fine Art	Retired Pro Vice Chancellor & Head of College of Art and Design and Built Environment; Professor Emeritus	Specialist art and design institution & Multidisciplinary University	Specialist art and design institution & Multidisciplinary University	Nottingham	65-70	Positive

UK03 Terence Kavanagh	School of the Arts, Loughborough University	Three Dimensional Design	Director of School of the Arts, Dean of social sciences and humanities in Loughborough University Professor	Specialist art and design institution & Multidisciplinary University	Specialist art and design institution & Multidisciplinary University	Loughborough	60-65	Mixed; Conducted the merger
UK04 Alan Crisp	School of Architecture Design and Built and Environment, Nottingham Trent university	Engineering design +Product Design	Principal lecturer	N/A	Specialist art and design institution & Multidisciplinary University	Nottingham	60-65	Negative

UK05 Sandra Harris	School of Humanities, Nottingham Trent University	N/A	Retired Dean of Humanities, Professor	Multidisciplinary University	Multidisciplinary University	Nottingham	N/A	
UK06 Jill Journeaux	Coventry School of Art and Design, Coventry University	Sculpture and Drawing	Dean of School of Art and Design, Professor of Fine Art	Specialist art and design institution & Multidisciplinary University	Specialist art and design institution & Multidisciplinary University	Coventry	N/A	Positive

UK07 Carol Jones	School of Art and Design, Nottingham Trent University	Fashion, knitwear and textile design	Team Leader of Masters Programme, Principal Lecturer, Writer of history of School of Art and Design, Nottingham Trent University	Specialist art and design institution & Multidisciplinary University	Multidisciplinary University	Nottingham	55-60	Mixed
UK08 David Vaughan	Cumbria institute of Arts, University of Cumbria	Three Dimensional Design/Ceramics	Retired Principal, Professor	Specialist art and design institution	Multidisciplinary University	Carlisle	N/A	Negative

UK09 Ray Cowell	Nottingham Trent University	N/A	Retired and the first Vice Chancellor of Nottingham Trent University, C.B. E., D.L. , Professor	Multidisciplinary University	Multidisciplinary University	Nottingham	N/A	Positive
UK10 Graham Cokerham	School of Engineering, Sheffield Hallam University	Engineering Design	Head of Engineering, Design and Technology of Sheffield Hallam University, Professor	Multidisciplinary University	Multidisciplinary University	Sheffield	N/A	Positive

UK11 Ann Priest	School of Art and Design, Nottingham Trent University	Fashion Design and Marketing	Pro Vice-Chancellor and Head of College of Art & Design and Built Environment, Professor	Unknown	Specialist art and design institution & Multidisciplinary University	Nottingham	55-60	Positive
UK12 John Last	Norwich University of the Arts	Philosophy, education, film Theory	Vice Chancellor of Norwich University of the Arts, Professor	Multidisciplinary University	Specialist art and design institution	Norwich	N/A	Negative
UK13	Plymouth College of Art	Glass	Principal & Chief Executive, Plymouth	N/A	Specialist art and design institution	Plymouth	N/A	Negative

Andrew Brewerton			College of Art, Professor		&Multidisciplinary University			
UK14 Ian Pirie	Edinburgh College of Art, Edinburgh University	N/A	Assistant Principal for Learning and Development and Professor of Design at the University of Edinburgh	N/A	Specialist art and design institution & Multidisciplinary University	Edinburgh	N/A	Positive

CN01 Jian Hang	China Academy of Art	Art and Design History and Theory	Curator of China Design Museum (CDM); Pro Vice Chancellor, China Academy of Art; was Vice Dean of Academy of Arts and Design, Tsinghua University; Professor	Specialist art and design institution	Specialist art and design institution & Multidisciplinary University	Hangzhou, China	50-55	From positive to negative
CN02	Fine Arts School of Hangzhou	Fiber Art; Fine Art	Dean; Professor	Specialist art and design institution	Specialist art and design institution	Hangzhou, China	50-55	Negative

Xiao'ou Zhou	Normal University				& Multidisciplinary University			
CN03 Dan Su	Academy of Arts and Design, Tsinghua University	Environment al Art & Design	Vice Dean; Professor	Specialist art and design institution & Multidisciplinary University	Specialist art and design institution & Multidisciplinary University	Beijing, China	45-50	Positive
CN04 Anying Chen	Academy of Arts and Design, Tsinghua University	Philosophy	Director of Department of Art History, Associate Professor	Multidisciplinary University	Multidisciplinary University	Beijing, China	35-40	Positive
CN05 Guangzhong Liu	Academy of Arts and Design, Tsinghua University	Industrial Design	Professor; The “Father” of Chinese Industrial Design	Specialist art and design institution	Specialist art and design institution & Multidisciplinary University	Beijing, China	70-75	Negative

CN06 Anonymous	Academy of Arts and Design, Tsinghua University	Industrial Design	Professor; Director of Basic Teaching & Research Group	Specialist art and design institution & Multidisciplinary University	Specialist art and design institution & Multidisciplinary University	Beijing, China	45-50	From negative to positive
CN07 Anonymous	School of Humanities, Tsinghua University	Philosophy	Professor	Multidisciplinary University	Multidisciplinary University	Beijing, China	50-55	Indifferent
CN08 anonymous	Academy of Arts and Design, Tsinghua University	Visual Communicati on	Professor	Specialist art and design institution	Specialist art and design institution & Multidisciplinary University	Beijing, China	50-55	Positive
CN09 Donghui Cui	School of Architecture, Central	Architecture	Lecturer	Specialist art and design institution	Specialist art and design institution	Beijing, China	30-35	Negative

	Academy of Fine Arts							
CN10 Mingzhi Wang	Academy of Arts and Design, Tsinghua University	Information Art & Design	Vice Chairman of University Council of Tsinghua University; Was Dean of Academy of Arts and Design, Tsinghua University; Advisor of China Artists Consultant	Specialist art and design institution	Specialist art and design institution & Multidisciplinary University	Beijing, China	65-70	100% positive; Conducted the merger

CN11 Zhiyong Fu	Academy of Arts and Design, Tsinghua University	Information Art & Design	Associate Professor	Specialist art and design institution & Multidisciplinary University	Specialist art and design institution & Multidisciplinary University	Beijing, China	40-45	Positive
CN12 Jun Hai	School of Design, Central Academy of Fine Arts	Design management	Associate professor	Specialist art and design institution & Multidisciplinary University	Specialist art and design institution	Beijing, China	30-35	Negative
CN13 Anonymous	School of Automation,	Automation	Professor	Multidisciplinary University	Multidisciplinary University	Beijing, China	70-75	Positive

	Tsinghua University							
CN14 Chuan Wang	School of Design, Central Academy of Fine Arts	Photography	Associate Professor, former Vice Dean of School of Design in Central Academy of Fine Arts, Director of Development and Planning Department of Central Academy of Fine Arts	Specialist art and design institution	Specialist art and design institution	Beijing, China	40-45	Negative

CN15 Anonymous	Academy of Arts and Design, Tsinghua University		Administrative staff		Specialist art and design institution & Multidisciplinary University	Beijing, China	55-60	Negative
CN16 Anonymous	Tsinghua University Education Foundation	Automation	Administrative staff	Multidisciplinary University	Multidisciplinary University	Beijing, China	45-50	Positive
CN17 Gan Zhang	Academy of Arts and Design, Tsinghua University	Art history	Vice Dean; Professor	Specialist art and design institution	Specialist art and design institution & Multidisciplinary University	Beijing, China	40-45	Positive

Sample Interview Transcripts

I put two interview transcripts in the UK in the thesis, one from independent art school and one from merged art school. Interviews in China were transcribed in Chinese. Because of the language problems, I did not include any Chinese interview transcripts.

Sample 1:

[Interview in the UK-06]

Name of Ph.D student: Yanyan Liao

Name of interviewee: Prof. Jill Journeaux

Date: 29th July, 2013

Place: Coventry School of Art and Design, Coventry University

Duration: 2 hours and a half

[YY] You know I am interested in how art and design education is delivered from specialist institutions to polytechnic and then multi-disciplinary universities. Can you give me an idea of your experiences in art and design education and thoughts surrounding these three institutions?

[interviewee] I worked as an hourly paid member of staff in the 1980s, initially in some specialist colleges. So I worked at Wimbledon, Farnham when it was specialist, Maidstone and then in some specialist colleges in Southern Ireland as well. But mainly worked subsequent to that in what became universities but were initially Polytechnics. So after I'd done about 8 years part-time teaching at different institutions where I would go to two or three places in any way. Then I got a full-time job at Leicester Polytechnic and that had been a very great school of art and design and had a very good reputation. It was art and design when I went there, within two years we moved into a new university structure in 1992

under incorporation and there was a reorganisation of the university. Art and design was split, fine art was moved in with performing arts, into the humanities along side English, history. Art history was phased out and became media studies, which was an early media studies course but denuded the art history component which was part of fine art so the staff in that area moved into media theory leaving only one art historian attached to fine art. We were in with languages as well and American studies. It was very much a humanities faculty, and in that was visual and performing arts and I was the head of fine art within that department and the senior academic.

I got behind this because I thought it was interesting, I was young and I wanted to make my mark. Also I was confident about how fine art could exist in any particular place because of the evidence to show it's a particularly robust discipline.

It always worries that it's under threat but it's always survived and it has a very long history and there's no requirement for anyone to practise as fine artists, so the fact that people have a will for it outside the academy shows it has a bigger driving force than a purely academic one.

But reflecting on the 7 years that I went through working with the humanities I don't think that that was a good place for fine art. It was separated out from design, which grew into an ever-bigger faculty and design at de Montfort grew into areas of design management and business. So courses that enabled large numbers of students to be recruited but did not require large numbers of facilities making it 'resource easy' or 'resource light'.

Fine art held its own and held its resource base in the faculty of arts and humanities while the dean of that faculty was an English specialist, he came from humanities. He subsequently moved to be a deputy vice-chancellor. He had great belief and value in fine art and during his vacation and free time would look at art.

So he was you know... he structured the new faculty, he cared about it. We subsequently inherited a new lead dean and he had come from chemistry and was very unsympathetic and had a lot of opinions on health and safety, making it very difficult to maintain the resources. He wasn't able to be relaxed with the type of workshop and small factory environment that art and design needs to thrive or fine art particularly needed to thrive, so that was quite difficult.

By the time I made the decision to leave De Montfort and apply for a job here I felt that the move (from polytechnic to university) had reduced the quality of fine art provision there, that we were being forced into a situation where we were taking too many students for the resource base that we had and it was relatively cheap and cheerful. I felt uneasy about selling the course to parents and students whenever they came round and that's the only time I've ever felt that. When I felt that I knew I had to go because unless you really believe in what you're offering then it's a very hard position to be in to front-up for a discipline on open days, you find that it isn't really good enough or sufficient.

However, there was a big push on expansion in the '90s because the ex-polytechnics wanted to grow their numbers to balance some of the weight of privilege and history that the older universities had by sheer size. So as the two sectors came together and the binary divide melted away I think that a lot of new universities (and De Montfort was in the forefront of this) were very 'gun-hoe' about scale and they wanted to get up to about 30,000 students and have a really large university because then they would have the funding, I believed, over all the university to put together to shift that institution from a polytechnic base to a university base.

If we just compare inside Leicester, Leicester University is a very small university but with a medical school and a very good quality humanities area but with less than 10,000 students. De Montfort was at least twice the size of that but the De Montfort estate was old, civic council style building of the '60s, whereas the

University of Leicester estate is a massive part of south Leicester and includes the botanical gardens, the sports fields and all the facilities that one would associate with a very established old university. So in reflection I think it was about trying to get the student numbers to get money in, to get the institution to really gear up to become something else. In retrospect that didn't succeed there and the institution had to reduce down in number about 10 to 15 years later but I was there in that expansion period.

[YY] Do you remember any influential people during the period when the merger was taking place?

[interviewee] I think the vice-chancellor I was working under, Ken Barker who is a very established vice-chancellor, although from a polytechnic. He was a musician and was very, very influential. He had great vision for what the university could be and what a different type of university could be.

Here in this institution the director of the polytechnic became the vice-chancellor of the university. He had a slower, quieter view of change. So I think they were different models. There was not much resistance to moving to university status. It was a political decision that seemed to benefit us although I think a lot of staff were concerned about issues around vocationalism and purpose for art and design and felt that we had been very strong parts of the polytechnics and we had the oldest heritage in the polytechnic institutions that came together, a polytechnic formation and schools like this go back about 150 years and have clear purpose in supporting and developing economic needs around industry. So I think there were questions around that but the consensus was; "Well, it's an opportunity. Let's go in and see how it comes through".

[YY] So there was not much resistance when the polytechnic became the university?

[interviewee] There were writings in the town crier as it was. There were people with concerns who resisted (in upgrading polytechnics to universities) but compared to the resistance to the establishment of the polytechnics in the '60s and '70s I think there was very little.

[YY] Do you remember any resistance from when the art school merged with the polytechnic?

[interviewee] No I'm too young for that but my own research... we have a doctoral student here Mark Dennis who's doing a PhD on the issues related to pedagogy curriculum that come from the art and language project, which was here at Coventry. So he's researching into that period of time from '68- '72 when art and language emerged from this school and the bigger context. One of the things that drove the emergence of that was the deep resistance of moving the art schools into the polytechnics.

I think if there is anything wrong with us being in universities and there are several things that are problematic, then it goes back to that decision (that moved art and design institutions into polytechnics), not the move from the polytechnic to the university. That was by comparison a smaller move because institutions remained as they were, some stayed as they were but to all intensive purposes they are incorporated into the university. But they had the same campus, the same staff, maybe a different title. It took a long time for the psychological change to come through and those people who remained in post who had seen institutions through from director to vice-chancellor still had the same mind set of being attached to the local council, to issues around terms and conditions for staff, to issues related to a public employer and that particular sort of slow movement that one might associate in the UK with over bureaucratic local control.

However, in the period since then we have had crossovers between institutions so when the previous director and first vice-chancellor retired here in 2004, which

was 12 years after incorporation the post went to Madeline Atkins who had a completely old university experience so she'd been a pro vice-chancellor at Newcastle, all her education was in the old university sector; Cambridge, Nottingham. So she came with a view about what a university is and should do. It was quite different to what we had and very ambitious and in 9 years has moved us a long way. But that was a good cross fertilisation from someone that had gone right up in the system in an old university.

[YY] Did the polytechnic exist before the merger or they merged the schools to become a polytechnic?

[interviewee] Do you mean in 1992 merger or are you talking about the late '60s?

[YY] I mean the late '60s.

[interviewee] Well here? No they were all separate. There was a college of education, an engineering college and then the school of art and design, which was the oldest and those three things came together.

[YY] These came together and became the new polytechnic?

[interviewee] Yes, they became Coventry polytechnic.

[YY] There was no polytechnic before the merger?

[interviewee] No and the argument here in Coventry about that, at the time from the school of art and design was why the school of art and design didn't join Warwick university. Rather than go in with, what staff at the time felt were very second-rate providers; the education college and the engineering college. That was the big argument here and that was not unusual but it was both fears.

[YY] Do you know why they didn't join Warwick University?

[interviewee] I think Warwick University weren't interested in having a school of art and design at the time. Art and design was not such a wide a portfolio of provision as it is now. It was specialist and seen as different. There were the student riots and staff and students were very political at the time so it might have been seen as a difficult thing to handle rather than a blessing. That actually given the contribution of art and design faculty since then they've made a major contribution to the economy and are now seen by the big providers at the quality end as a real asset.

[YY] That was Warwick University...

[interviewee] Hmmm, well that was Warwick in that institution which is local to Coventry University.

[YY] At that time was it a university or a polytechnic?

[interviewee] No Warwick was always a university. Yes established as a university

[YY] Do you remember any decisive events during the period of the merger?

[interviewee] In 1992?

[YY] Yes, as well as the 1970s.

[interviewee] I don't think that there was anything significant other than the announcements by Ken Clark, it was a decision by Margaret Thatcher (sigh)... it was an opportunity. There were people who spoke against it but it didn't really interrupt your day-to-day work inside the institution. We had a party the day the institution became a university. I think the foresight for it was held at a more

senior level than I was. You know I was imbedded in the discipline teaching and I was uncertain really but not unduly worried. But I think when the polytechnics were constructed there were many voices and some of them in Coventry, but some at Middlesex and at other places. There were sit-ins, there were demonstrations, and there were all sorts of things. Yeah there was a real fight there and there were all sorts of artists involved in different locations who were politicised who were leading that. There were letters as you must know, in the press and they're in the collection at Warwick. In the public records from artists writing about the destruction of the art school system, Patrick Herron, etc. There was a real public out cry and a real factious discussion before the construction of the polytechnics but not when the polytechnics became universities.

[YY] Did you notice any differences when the polytechnics became universities?

[interviewee] Yes but it's not an overnight thing so the change on the label didn't make it a different thing. However, I think this is a very different institution because I've worked here since 1997 in a variety of roles so I have seen it change in that period. I think the confidence of institutions has grown, they aren't seen as second best and the ex polytechnics, it's only us in education who refer to them like that. Parents and students don't think about it like that they're just all universities. That took some time to come through but it took even longer in the psyche of the staff and one of the things was about confidence, feeling you were not an old university and therefore you were somehow a second tier.

When they had first merged you had what you'd had before and then underneath that you had the polytechnics and... but now, in the last 5 years it's become quite shaken up, excluding the top 15 or so. So I think there are great differences in terms of the stories, the narratives around success that now we ex-polytechnics can tally and compete with the older universities, on different grounds. Metrics really opened up this possibility of competing on different grounds. So the measurement of student survey, employment, research, all those things that we

are subjected to on an annual basis actually allow those of us who were on the ex-polytechnic sector to come through if you are good and to move up the league table. Although I don't welcome metrics or league tables because I think they have a short-term impact and are short sighted, they have enabled competition to occur and have broken down the internal binary divide within all universities. So in 1992 we all became universities but we were at the bottom and you know, other institutions were at the top and so that's gotten moved about now but that's taken a while to happen.

[YY] Almost 20 years.

[interviewee] Yeah, more than 20 years really to happen a long time because people have had to learn how to play the games around metrics and evaluation, they had to be confident and you had to have leaders in vice-chancellors who believe they can really up their game and that has happened. I think senior management jobs have become less comfortable and less pure as well. So those people holding them have had to take more risk therefore demonstrate more courage if you're going to succeed. You can see that many aren't because some are falling to the bottom of the list. The other thing that's interesting is that for art and design (which are) at the bottom of the list are some of the specialist providers; URL (University Art London?) are right at the bottom with the NSS but with high research, the University of the creative arts is low, Norwich University...You know so specialist institutions are not coming up through the league table so actually then the question is 'what are the benefits of being in a multi-faculty university?'

[YY] What do you think of the status of the school of art and design in Coventry University?

[interviewee] It's very high. When I became dean in 2007 I did a presentation to all the staff as part of the interview and at that point I remember talking through

a selection of images where I said I wanted to move the school from being in the shop front of the university because I felt we were displayed and a highly visible part of the university but that we were at the edge of it because we were in the shop front. I wanted to move us from being at the shop front to being in the engine room. So we made policy and made strategy and curriculum and pedagogy was altered in the institution on knowledge that came from art and design and I think that has happened.

There are notable things that I can point at to show there has been progress and we are far more influential although we are still a small part of the university in numbers we punch above our weight in terms of our league table positions, which are high right through the schools; performing arts, media, art and design and have gone up. So I wanted us to be the top 20 we are at 14 in the art and design league tables now. We have really moved up a long way now, we're second for the non-conservatoire performing arts providers. Media is up at 16 out of 60-something providers. So we have gone a long way and in doing that and also our research return always is consistently the strongest in the university, which has given us a basis to confidently assert why the kinds of things we do work. Our impact's been around open access teaching, practise-based learning and project-based learning. So the school of engineering and computing here, which has a fabulous new building that opened this year constructed it's building around the model of pedagogy which comes from art and design. This is about studio workshops, project learning, education and I think that's been a big contribution from us.

[YY] You designed the curriculum in art and design after you came here?

[interviewee] Well, we review every five years so there we looked at, I was the head of, department and through my department and then I was an associate dean academic for the school of art and design so I was responsible for all the students experience of the curriculum and portfolio. We reviewed our portfolio

and took out any joint courses, that we had when I was in that post and I made it more specialist and then I added in disciplines that we didn't have here or never had so fashion, illustration, photography specialist degrees and interior design and I moved us back to a course based, um when the university was moving that way I was supported by the vice-chancellor and quickly seized the opportunity to move back to a course based provision with course teams responsible for the experiences of students and away from a modular provision so its very much course teams,

they're responsible for the students survey results for the employability statistics so very local responsibility and also the thing about the school and although I've not done any active research on it its something I've observed over the years; I think it's the right scale of provision and I can think of institutions for example with fine art the numbers recruitment, say, over 85 per annum; its just too big for the type of teaching and learning that's going on, so yes, they might get the numbers in but results will not be great in the longer term. So I think that I was very aware of trying to work to an optimum scale for student experience and that's a scale that keeps connection between the students and technicians, and the students and the staff that they're not just so large in number that they lose connections and I was allowed to that.

[YY] It sounds great what you did

[interviewee] Because that's more like an art college experience

[YY] When you did all these things did you find any restrictions from the university system?

[interviewee] Lots of restrictions, there are lots of things that the institution will introduce that then have to be tailored to fit with the needs of practice based students but we were able to negotiate.

[YY] What kind of restrictions?

[interviewee] A bit of restrictions, for example the length of the year; the length and shape of the year, the academic year, around ideas to do with reading week and studying more conventional subjects and the fact that we need that period of time at the end of the third year to assess the degree shows and at one point that fell outside the academic year but we put it back in again, but we were always allowed, we were never told that we're not allowed a degree show where as I know other institutions where they've said 'you can't do that because it doesn't fit our system' and the deputy vice chancellor sat there very carefully with us at all times to protect things that he know were essential albeit trying to formulate some kind of central overview for the institution.

There are only four faculties here: the school of art and design; health, engineering and business. And each has particular needs and makes arguments about things the whole time and one of the tensions is always around you know each of these faculties seems to think that it has its own remit and its own needs and maybe 8 years ago there was more tension about that, there was a greater sense of wanting to centralise and everybody to become the same and sit within the same bands of regulations and for the centre of the university to control what happened in the 4 faculties, that eased up under the vice chancellor we have now and she allowed the local interpretation to a certain extent and the development of local brand as well. That's been very important so we could keep our ethos as a school of art and design and keep the title as well, albeit as a faculty and then that reached back into our history; of always having been Coventry school of art and design; the name has never changed here in 150 years and that's very important.

[YY] It's your own brand.

[interviewee] It is our own brand (laughs) and people even if they don't think about it they feel that dept of history if they come here. I think that was what was so sad about De Montfort. That was broken in the move when art and design was split up. They were subsequently put back together again about 5 years ago but it fractured that reach back into history.

There's been a lot of coherence here and it isn't that you don't have to go and fight, you do! As the dean of art and design you have to go and fight for your pitch but I had at my finger tips the arguments that I needed to make around our economic contribution as disciplines and it's not so difficult here because we have courses here like automotive design which are highly imperative with the car industry and world class provision for Alto here. So I could always point to things that were very outstanding but I think you had to have your arguments ready and the reasons why art and design is different. There'd be a joke always that "Oh well, art and design's different" and you'd have to make the argument about why you wanted it to be different.

[YY] Did they always take on board your opinion?

[interviewee] Yes, when you're the dean you're the senior academic for the disciplines you take care of and you are expected to represent them, manage them, understand where they might be going in the future and what kind of strategy you need to enhance them. The vice-chancellor saw the dean's role here as an academic lead, you also have the big budget but should not be seen primarily as a budget manager or bureaucrat. She saw her 4 deans as the people who knew where the disciplines would go and then that was very exciting because that's a small team of deans who can be brought together to work with the vice-chancellor, maybe 5 or 6 people in a room and you can talk about the academic development of the university.

[interviewee] I (Dean) had to learn things about other disciplines (because I work together with other deans that are from different disciplines) that I would never have had to learn if I was in a specialist institution. I can't imagine working in a specialist institution, it must just be very constrained and dull because so much of what is interesting is about being a good advocate for your disciplines and finding the evidence and the reasons and the similarities of different disciplines and the differences really.

[YY] When speaking to people from other backgrounds or the leaders of other disciplines in the university, do you find if they understand what art and design is and what the staff and students do?

[interviewee] No, I don't think they do understand what art and design people do in any great depth. As in what a senior art and design lecturer does every day but it is visible and they do come and see the degree show. So they do come and see the results of it, which are professionally presented at the end of the year so that's visible in a way that nothing else is. They can also come in and walk through the school of art and design to see the teaching and learning happening in studios collectively.

There are overlaps between health and art and design that are very fundamental around communities of practitioners. The big difference is the licence to practise in medicine at any level or health at any level but there's no licence to practise art and design except in architecture.

But I think that they understand about team teaching, the needs of practise and the ethics around practise. Also around the links with the economy, the overlap with engineering with direct links with working in industry and working with industry that overlap in to that direction as well. So I think that they, any more than I could fully understand what happened in health or engineering, but I think those other deans need to develop a good enough understanding of art and

design and of course creativity is desired by all, I think, trying to work in a senior position in the institution so creativity would be seen as, although its not exclusive to art and design, but a knowledge of it seems to be important so how to create the circumstances for creativity. Yes, I would think I would be the expert on that, but they would have other opinions.

[YY] So is there a strong connection within different schools?

[interviewee] Yes there is and I think it come down in institutions like this to a personal thing, whether the deans work together, we used to meet informally regularly. We supported each other, we fought about resources but that's quite typical, you have to fight your corner but we didn't, we wanted stability and we understood that the role was difficult and demanding and so we were supportive of each other and it was interesting, a lot of work that is done at the level below that; so work that the heads of department would do here and associate deans involves being involved in approvals in other schools or courses or course franchises overseas and things so you start to learn what's happening in the other areas of the university and you can have your input there.

[YY] Can I assume that rather than the university restricts the freedom or creativity in the school of art and design you bring creativity to the whole university?

[interviewee] I think that was my intention. It is possible. I think there are difficulties like if I was on the back foot for any reason budgetary or league table sort of thing it would be pointed out to me that I occupied in art and design 24-25% of the footprint of the university whereas my students numbers were about 18 percent and why was there the discrepancy? So you know there are always things, that if you weren't performing well, that could be turned on you but we never had space charging here, we never have had and there was no intention to reduce the footprint so we can still give spaces to fine art students, individual

spaces at all years and all our other courses have base rooms for each year so the resourcing has been very important I think. Very, very important actually and whilst we have had sympathetic support from the centre around that, that's been a really positive blessing but I do think that talking to other deans in art and design or senior people leading art and design provision you have to be on your toes at all times because you don't want to be found to not have your budget balance or your student numbers or your league table results be poor, so if you're poor in terms of income through student recruitment, if you mismanage the budget, if you eat up space and don't use it properly, if you don't have good showings in the RFA (?) or the other league tables things then you are very vulnerable so you have to be very good actually.

so I think its not equal because I think there is a slight suspicion about art and design; what are they up to? They've got all these resources, they seem to be expensive, and you just have to counter that. So I was very careful that the budget always came in each year on the line and that you know, we didn't live beyond our means and that where we were given targets we didn't always meet them initially but we would get there to reach them because you don't want to be vulnerable in any way and I think that sense of protecting the discipline is slightly stronger in art and design in these institutions.

[YY] The Discipline?

[interviewee] Yes, protecting the disciplines because they don't sit always comfortably and they can be perceived as difficult and expensive if you have a senior manager who wants to do that but in some of the big providers such as; Trent, Bristol, Birmingham, here... why would they do that we.. it's a big part of their institution? They have a very public profile for the university. I think one is aware you don't want to give them any... people who are least supportive in the senior management, any leeway into saying; 'Oh you know, the school's not working well'

I do remember hearing a colleague who is still very senior here having a very long discussion with me over two years. He was new and had come from outside the sector and he thought the size of the school of art and design was lamentable, too small and if it was so good why wasn't it bigger. Well that's not always logical and he used to talk to me about

'Well you're just running a cottage industry, Jill. It's good but it's just a cottage industry.'

Not understanding the implications of the words 'cottage industry' (laughs) in relation to art and design or other aspects that might be around scale and the 'hand-made' or anything like that. He probably still feels we are running a cottage industry but it's a cottage industry he's been able to sell internationally because it's a quality product.

[YY] Are there still misunderstandings?

[interviewee] Oh yes I think there are still misunderstandings because people have all sorts of views about disciplines and because art and design wasn't in the old universities except a little bit of fine art at Oxford, a little bit at Newcastle and Slade. Then many senior staff who have old university backgrounds have not encountered it so they just work off prejudice and if they're not interested in the arts then they can think it's a very odd thing.

[YY] What do you think you have brought to the university?

[interviewee] I think the school of art and design recently has brought panache, energy, visibility and innovation. That's everything from what our new fashion course has done around health and safety workwear to all the work we've done in photography here about open access, we have a national teaching fellow appointment this year; Jonathan Worth. I think also we have brought a sense of allowing different ways of thinking, not always the over-rational, determinative

mode. I would like to think that although the institutions build carefully, strategically and works completely rationally that the way of being creative that involves what we'd call risk-taking but thinking outside the box... being more imaginative, I think that's come through a bit...

[YY] Do you think the art school changed the culture of the university?

[interviewee] I think it can have an impact. We've got things here like the *Lanchester Gallery*, which was inside the school for many, many years but is now a separate gallery just across the road. That being public has been very, very different, public facing and on the street. We've got all sorts of activities on performing arts; theatre, dance, constant events with the public. So the local and regional public are very involved through the activities that we offer. Their involvement in the university is often through the school of art and design. They don't get involved through business or anything else unless they're taking a course but extra-curricular stuff is very much through us I think. So the cultural offer for the university is seen as a marker of maturity and is something the old university sector cultivated for many, many years and has great cultural offerings and extra-curricular offerings at Cambridge and Oxford.

Leicester University every year have the most beautiful sculpture exhibitions and they have the botanical gardens, although they don't have an art course or anything but they have all that engages the public and their public profile can be sensed through that. We do a lot of that and as we have increased our research and have managed to get bigger sums of money in for research projects, big European funded research projects and we have profile and visibility as well. Often our research successes are interdisciplinary so I think that research is at the edge of the need to work across disciplines and then the real positives of being in a university because where we get the really large sums of money and do the most interesting work is where we work with engineering or health or something like that.

[YY] Based on some human resources management theories, every university has their own characteristic and their own personality. What do you think if art school gives a different personality to the university or changes the university's characteristics?

[interviewee] I think it can when it's flourishing but at other times I think the faculty of art and design need to just tuck under and be safe. I think when an institution in restriction or when there's a leader or vice-chancellor attached who's very cautious then art and design can't flourish. It needs space and trust and the respect of the senior staff to enable it to go forward, but when it does have that then it can really come forward and change the personality of an the university. This was a very good, quality, serious polytechnic, it was always in the top four polytechnics and so it was a very high achieving polytechnic but when it became a university it started to drop back and it took a while to, under the new vice chancellor, get into a new character with a new story around itself. Then the art and design contribution came out at the forefront again.

[YY] How do you think a good art school that merges into an ordinary university?

[interviewee] When you merge with an ordinary polytechnic? Well I think that was the battle in '69 and '70 reading back now I don't think people were just being militant and difficult for the sake of it, I think they really objected. Talking to people who were still working; they objected to the allying of the art school to what they saw as a second rate institution. Its maybe taken us forty years to get through it and still I think you know there are many reasons, particularly in terms of fine art why being in an institution in a university is not working very well for us but for art and design as a bigger entity I think it should be in a bigger faculty. I think a university is only a university if it's multidisciplinary; I don't understand the notion of a specialist art and design university really; there are insufficient bits to make the university bit of it make sense to me!

[YY] Does the university and the arts school have the same educational and administrative system?

[interviewee] Yes

[YY] So you should abide by the rules of the university?

[interviewee] Yes

[YY] All the administrative . . .

[interviewee] Yes, yes, yes

[YY] Do you think if that is good or bad?

[interviewee] Well here we've been allowed to tailor things and work things to make them right so the length of year was a good example but equally some of the modular requirements we still have things called modules but they come less into courses, but we're allowed for third years art students just one module. That's at the edge of the regulations but were allowed to work up against the edge of it and they were really written with us in mind so when they were formulating the central regulations they were, the people who were working, leading from other disciplines were aware of our feed-ins and our needs and we were listened to. So they're stretchy enough to accommodate us. That's improved rather than got worse in the last eight years

[YY] So you will negotiate?

[interviewee] Yes and also you know, people are quite familiar now with what we need and the key things around art and design the particularities of the

workshops, the needs for communities of practitioners to meet in spaces, for students to make things the whole untidiness of things, so the whole issues around student ownership of their work, which is quite a problem as well because students make artefacts here and can patent it slightly different to all the other parts of the university but I think its well enough rehearsed. The dean before me was very able to articulate the needs of art and design. I was, the new dean is too, and you just can't be in that position unless you can do it. So we've had, and because it's been quite stable, the messages remain the same.

[YY] So it's all based on the role of the deans to negotiate it with the other schools?

[interviewee] Yeah, the deans often, and the deans are supported by associated deans, so I had three associate deans and then I had 4 heads of department so that made 8 of us and if we all argued at the different levels, because in terms of course approval and systems around the curriculum frame works it would be heads of department who are in the working groups, or an associate dean, not a dean but we all agreed then we knew what we needed and we would go out and argue, so as a team in this school of well 8, and then 4 associate heads as well, so sometimes 12 people supporting; quite a team.

[YY] When the art school merged with the polytechnic did they increase the funding of the facilities?

[interviewee] There was just money for a states development. We're in a building that was funded that way.

[YY] Just the building?

[interviewee] Yeah just the building, there were buildings but there was a recognition of estates having been developed for the poly sector that really evolved out of local council funding and so where local council were wealthy as in

Nottingham they had beautiful estates where they were less wealthy, here and other places they suffered from more attrition but it was by a bidding process and all the rest of it, but yes there was money there.

[YY] So the situation is different in different cities?

[interviewee] It was very different because the polytechnics were funded by the local council and it depended on local industry and local wealth; there's great differences between Leicester was wealthier than Coventry for instance because the car industry started to falter here in the '70's so the wealth of the city has never recovered and the region was not as strong so the investment was lower.

[YY] What about when the polytechnic became a university, did the funding increase?

[interviewee] No. If anything, funding decreased (laughs)

[YY] The university was supported by the central government?

[interviewee] Yes. Universities are funded but (thinking) but, and you still gained numbers for funding as a polytechnic essentially and that had been in place for a long time but the original estate had been put in place by the local council so there was a period of transition in the '80s around that but my understanding is that in 1992 the funding declined and that's in my head because I've just read Margaret Thatcher's biography where she talks about it in there.

I mean the numbers were expected to increase; that was the beginning of starting to increase numbers of participation where we're up to 49% now but the funding has stayed pretty much the same. The numbers participating has grown so the unit of resource is reduced but definitely Ken Clark and Thatcher, you know, their strategies resulted in the reduction of the unit of resource, a reduction in the

amount of funding that a student brought forward and that's been in place ever since until we got no funding last summer and now we got a, we're starting to ease in, and we'll have the second year in this September with no funding, so the funding comes from the student itself through the loan system.

[YY] So the only funding at that time was from the student fees?

[interviewee] Well from the government

[YY] Last summer?

[interviewee] You mean last summer? Yes, for the first years yes, that's right and that was why the number, the amount has increased so the fees went up to £9,000 or £8,000 or whatever they were at, different places... um, because that's the only income and then that will filter through and in 2 years time it'll be all students, there will be no students on the old system

[YY] Are you worried about the funding?

[interviewee] No I'm not worried about the funding because I think art and design people will always want to do it, it offers a good education and get employment from it, we need the right amount of money, so it needs to be at least £9,000, um, and it needs to move up probably. I think I personally, its my personal opinion (laughs) I think "50% participation of population go to higher education (from 1992)" is ludicrous and was a silly target really by the Blair government but it sorts of sold well as a sound bite. I don't see how the country can afford for 50% percent of students to go to higher education, even with the system they have in place now with the loans system because the government has to back the loans company. So I suspect what we will see now from the funding council is a reduction on numbers achieved by different means, not by monetary means but by saying that institutions who are not of a certain quality, so if you're results in

your NSS survey are poor, you won't be allowed to recruit into that discipline. So it will be piece-meal around institutions so any institution who in politics has got less than a certain score at the NSS won't be allowed to recruit for instance and that that'll be a way of culling out the numbers and therefore reducing the total cost of the student loans system but you know I don't worry I mean I'm not in the position where I have to worry the same way but also if you trace back the history of this area, because you're working in the history of this area, there's been turmoil in art and design for 40 years and we've always felt that we didn't know if funding would increase, what threats we were under, if you read the paperwork for meetings of senior staff in art and design in the early '80s it is, it's the same issues, research, employment, course size, staffing, resources, they're just the same issues now, different titles to the threat but all the same thing, there's nothing much changed and it's evolved but the kind of, and we have strengthened I think but the talking points and the pinch points are the same.

[YY] Was staff salary increased?

[interviewee] Staff salary?! It wasn't increased when we moved to the university, no. We were put on new contracts though.

[YY] Was it decreased?

[interviewee] It wasn't decreased. I think there was a buy out of less than a thousand pounds, to buy you from one contract to another.

[YY] Was it quite different from the situation in Nottingham?

[interviewee] I don't know what went on in Nottingham. Did they buy staff out differently?

[YY] I don't know. But the art school was well supported by local authorities...

[interviewee] Oh it was, yes, yes! Better estate.

[YY] So maybe... they had a better...

[interviewee] They had a better estate, yeah better buildings and maybe more confidence because they, I know Nottingham city council always loved Nottingham Trent. Yeah they loved the art school and they loved the polytechnic. They were very proud of it.

[YY] I thought the situation would be the same.

[interviewee] Different priorities probably

[YY] Do you remember the different reactions people had to the new university from the previous polytechnic?

[interviewee] It was part of conservative policy and in 1991 it came to be. We talked about it in staff rooms but you know... it wasn't as big a thing as some of the other things. It wasn't as big as, in subconsciousness as student fees only I don't think. It was seen as an opportunity I guess; you could say you worked at a university rather than a polytechnic.

[YY] What was the reaction of the students?

[interviewee] (Sigh...thinking) Minimal, except for the year that was hit by it and didn't... and in many ways they were the last of the polytechnic because their got their awards in the polytechnic came from the CNAA not the awarding institution. Once you are part of the university you have awarding powers but as Leicester polytechnic we had awarding powers and we were able to award research degrees as well. Not every polytechnic could do that; so we had full awarding

powers but the name on the thing was still the CNAA. Some students in that last year felt cheated but then some students felt very proud that they got something very special that they thought was particular. I've got a degree from the CMMA in Hull and I see fewer and fewer people with those gowns now. It's becoming quite a rarity whereas at one point most people had been through that system. So I think it was some people felt one way and others felt another. You know, student's come through the university system to come to the university, they didn't think... Student's you know it's only their reality. You know student's who came this year under the new fees agreement, they have no idea what it's like not to come for that so...

[YY] Do you know if there were any reactions when the art school merged into the polytechnic?

[interviewee] With the students? In the 60s? Well there were the student riots weren't there. That's the Middlesex riots at Hornsey, yeah

[YY] That was a big reaction.

[interviewee] Yes, a big reaction and here of course there was all the problems with art and language. So yes I think there was a lot of extreme reactions there.

[YY] Do you know what did staff in other non-art schools feel when they knew the art school would merge into the polytechnic?

[interviewee] I don't think the engineering were keen on it but I don't have enough evidence on that. I don't think the people in education minded so much but I think engineering also had it's own particular background. I don't think they saw a merger with art and design as desirable but having said that within 4 years here there was the first industrial design course in the country and the automotive

design course at an undergraduate level. That came directly out of sculptures being along side engineers and thinking;

'We ought to do something about...'

'Let's put together a course that attends to...automotive design'

[YY] Did they disregard art and design or did they think art and design was desirable?

[interviewee] (Long pause, thinking) I don't think engineers think about art and design. I don't know what the thought I can't really answer the question. You have to ask someone who was there.

[YY] Can you talk about your impression of the old art school when it was independent?

[interviewee] Yeah I can and although I went to a college of higher education, I really went to an art school attached to a college of higher education. The key themes were that numbers were much smaller so the overall size was tiny compared to now. I was in a year with 6 sculpture students and 4 staff. So the scale was particular. It was very, very, very elite and very, very competitive and to go to art school you are really going outside of something... I can't put my finger on what you're outside of but you're outside of the norm but it was a fallacy to think that the people who went there were drop-outs or not bright. They were very, very bright in fine art and generally in art and design schools.

The numbers were small; the contact with staff was very close and mainly male staff. The staff were very political in a whole range of ways not just in terms of party politics. They were artists and designers. They spent a lot of time doing their own work and their own practise so there was still a hang over from an Italia experience, where you learnt with particular people. The curriculum... I had a very good undergraduate education with a very strong first year curriculum, which

prepared you for working on your own later on and a very strong art history components and those things were managed carefully and tailored to personal need. The resource base was phenomenal, which it isn't in the same league as now. The amount of individual, personal space you could have... I had was a ... and the access to facilities was quite extraordinary

but then of course we didn't have a whole range of technology then that we have now so there was no I.T. or anything like that but a great... range of stuff and I think, very small communities and strong networks and very strong networks of visiting arts, which I did for several years before I ever became full time but I worked in many different places, so you learnt things about different ways of doing things by doing that and developed more of an open mind and a better bedrock of experiences that you could take and lay down somewhere.

The connection was about you as an artist so you were appointed for what you did as an artist to teach. I have no teaching qualification and I have no postgraduate qualification but I did a postgraduate course at Saint Martins, it wasn't a MA but what it did for me was open a network of people and the network was more important. So it was the network that was important as a young artist that you were practising, people could see your work and you had something particular to offer. There was no HR interference. There was no health and safety interference and there was just a very open, self-regulating at best and at worst anarchic set of communities, all interconnected, all who knew each other. It was a tight network of maybe 30 providers in fine art in the '70s.

[YY] If you had the choice, which phase would you prefer, the independent art school, the art school as part of the polytechnic, or within the university?

[interviewee] If we accept that art and design education is for and through, not only to produce artists and designers but is going to produce all sorts of education through those things then certainly being a multi-faculty university is better but

I'm not 100% sure if you're just looking at educating artists as apposed to designers that they should be anywhere near a university now so... you know. There's a question mark about that in my head because I'm not sure about artists being educated inside an academy and I'm not sure that art schools were at there best before the polytechnics or were academic in that sense. They (art schools before polytechnics) were real art schools, practitioner lead, and practitioner through and through. Whilst one tries to maintain that, and that's been a characteristic of this school, it is harder to do inside the academy. I mean it's hard to do when you have things like the REF, which can be interpreted as mediating against practise.

I do think as the basis of a good art and design faculty or school, whether they're in a university or outside is basic commitment to practise, respect for it and acknowledgment by staff that they should be practising, not writing about practising, not theorising it, not something else but actually able to do it and do all those other things as well but you know you need a community of people who are robust enough who can actually do those things.

I think that (practice) is harder and harder now to maintain because the ways the things are measured about excellence are often through research and the practises is difficult to frame up as research per say and then the pressure around metrics for the measurement of student achievements, etc. That puts a lot of pressure on staff and then they tend to focus on the students more than their own practise and the balance between staff activity and student activity isn't as good. Staff are less likely, although they still do sometimes but they're less likely to practise in the building where staff can see them and we had staff around who made their own art work in the building and yes maybe they'd be doing that when they're meant to teach us but you could see it, you know and you could breathe it, you could see them doing it and I think that it's easy in institutions that are bigger sometimes to forget that staff actually do this stuff; they're just there to fill in forms about assessment.

And the most difficult thing of all I think is all the bloody teaching and learning stuff that's generic, that is a language that doesn't fit us at all so learning objectives, module descriptors, I think that has had a suffocating effect on the subject and certainly its had to fight at every step and I couldn't see that when I was younger but I can see it in retrospect now and think that the language base of what we do. That was so particular and was collectively owned is under threat from the generic pedagogical language and then if you're not saying what you do and if you're not describing it properly then it becomes something else and it isn't owned and I think that's probably, and I think that's not a university doing it, that's the general stuff that's coming from the QAA, from HEA and from the increased number of people who are interested in pedagogy but not practice. So if you write about teaching and learning but don't attach that to practice, I think that's the biggest problem really.

[YY] So what is the ideal art and design school like in your opinion?

[interviewee] I went to MIT about 4 years ago and we did a project on this because they were interested at MIT. I think they brought together 50 people from around the world and one of the days you had to design your ideal art and design school. I think the fit between resources and buildings and the teaching and learning that goes on needs to be tight and that's difficult to achieve when you've got older buildings but you can be purposely built bit by bit but its difficult. Some of the most daring achievements have been in whole new builds in different disciplines and some in art and design, but I think that really it's about a set of people and its getting together a set of people who really believe in and understand their disciplines and who are actually experts in their fields but really, really are committed to opportunity for younger people, for students and are very passionate about that. Not just doing the job to draw the wage but doing it for a far more old fashioned view about enabling social change and mobility through offering opportunity, um, and with the demise(死亡,消灭) of the grammar school system in this country there's less of that ethos so people of my generation and

maybe just a bit younger who went to the grammar school system then when they're in positions of seniority have that sort of passion and that belief and of how elitist but meritocratic opportunity and about education fulfilling that function in society and they're not just there to do the job. They're there because of the moral imperative about doing that but as the grammar schools have been phased out younger staff don't have that same sense.

[YY] So you don't have grammar schools anymore?

[interviewee] No, we don't have grammars schools now and I think that staff who are now in their thirties who are teaching, they came through the Thatcher years, um, with a different emphasis on self and the individual, on money, and an increasing professionalised view of what they're doing at work encouraged by HR, by contracts that are more formalised, that you know, delineate responsibility in a clearer way but what that does is make it far, far more of a job and less of a mission

and I think arts schools are aspirational, they're at their best whenever they have a very clear purpose and it isn't just about different forms of art and design but its about a contribution into society, both of the artefacts that they make and the people they send out on understanding how to make that, um, and I think that the bottom of a good arts school is a revolutionary tendency to, in the best way, to change and cause upheaval and to think of the future with optimism and courage and embrace it and so I think that art and design schools need to be very forward looking and I think that's what they can give to universities.

Just that sort of sense of flow forward into the future that feeling, very, very empowered so that the staff and the students feel very empowered through what they do and able to advocate really strongly what the value of what were doing, get it seen and so its this thing outside of the academy they're in, whether it's a poly or a university at the same time as being inside it because we don't sit easily

inside the institution. We work with industry, students as you know will, you know, exhibiting, so fine art students in year 1 here have incredibly professional exhibitions because the thing doesn't sit just inside the university.

and I think that is different to some other subjects, so if you're doing English at under-grad you sit inside the university but you don't with art and design so I think art and design, you know, that's its real sort of strength but economics, social change, through the artefacts that we live and work with and use and the artefacts that we see as cultural and how we then represent ourselves to ourselves through our understanding of things that we make. What it is to be human being as indicated by cars we use, the things we read and the performances we go to.

[YY] That's interesting.

[interviewee] That's what we do. I don't think anyone else in the university does that.

[YY] In your opinion should the art school sit outside or within the university?

[interviewee] In the current context, you've got to place it in a context, then they're best inside (the university). My reservations are around fine art, which is my own discipline and I think may evolve to finding it's self better placed inside but that might take it 20 years now to achieve.

[YY] So you think art might be divided from design in the future?

[interviewee] No I think what might happen is that things... if you want to be an artist as apposed to wanting to go to university to study fine art but if you want to be an artist and you go to university what are you going to get? Well you might get... if you're lucky and you go to a good place you'll get a space but you might not if you go somewhere else you'll get some time with some staff some of which

normally in fine art they're all practise active and you will go through a course where your asked, well you're allowed to do what you want to do because nobody wants anymore to impose in fine art their thoughts on to anybody else. So we have a very thin curriculum but you get the resourcing base and you're with maybe 45 other students who are similar in that institution for 3 years.

Then you go out into an industry that isn't an industry, that has no license to practise, that has no graduate employment because it doesn't have any requirement for any artist who's gone and got a BA fine art and you've got a BA in fine art, which is...

So up and down the country at the minute there are discussions about 'well rather than that (fine art students go to the university), what if you want to be an artist you get a place in an art studio's collective', you know like in Manchester where they have really big studio's or in London or maybe Nottingham and you spent three years there and perhaps the other artists in the big studio space subsidise your space and you pay so much and then your work is looked at by all those artists in those studio blocks. Maybe in the 20 ... and maybe you have one of them as a mentor and you do three years like that and then you'll have gained the space, you'll have the contact with the artists, you'll gain their networks you just don't get the thing that says you've been to university but you might get a better set of networks and a better experience and it might give you a better position to become an artist. So that's the kind of thing they're thinking about. but it doesn't work for design but does work in fine art.

[YY] When you talk about art and design you talk about them together or you just...?

[interviewee] No, I'm talking about the collective things; the faculty here with art and design where fine art is just one part of it but under art you'd also have

illustration and animation etc. Fine art is a very particular subsection even of art I think

[YY] So separately...?

[interviewee] Separately, but it's possible that... it's just possible because if you have open access modules that are free now. We have two here in photography here so we have people all over the world signed up, they do the modules, they get assessed and all the rest. I don't know. Do you have to come to a university? I don't know... how do you reach the people practising in your fields? I just think there are a lot of questions about it really.

It might not be as stable as... it may not be a continuum that art and design schools get more and more embedded inside universities. Universities might change as well to free up, the parts of their university to be far more free standing and we won't be alone here in... the vice-chancellor having had conversations with the deans about being completely separate business entities so you are completely free standing financially and if you sink, you sink and if you swim, you swim but you can then brand yourself separately. You could use separate contracts, you could employ people with different conditions, you can take loads out as the building's needs, etc. Rather the institution being the university then the faculty becomes the financial base institution, which would take you back to an epilated... kind of form of art school. So a school like this could be the school of art and design, it would be completely free standing financially in terms of contracts and all the rest of it but be epilated with in function to the university.

[YY] Is this what might happen in the very near future?

[interviewee] Well I suspect it may well happen, yeah. There's a logic to it

[YY] Is anyone planning anything on it?

[interviewee] I think people have discussed it, yeah and it depends what happens to the funding council (if an art school in a university could be a completely separate business entity).

[YY] I look forward to this opportunity.

[interviewee] Hmm (agreement) well, it's interesting. It's a very interesting point. I don't think it will stay as it is, it won't work. It won't just sit as it is because everything's evolved and changed as we've moved along so I think with increased centralisation of the '90s and the early parts of the new century but that isn't working. One size does not fit all in health or in education or anything.

So there's a need now to allow decentralisation and individual business units and the budgets are big enough. If you're a dean and you've got a multimillion-pound budget then it's probably bigger than several small companies around in the region. It's a big, substantial amount of income that you can have if you run a faculty. You could then choose if you want to buy in the facilities for the university or not so if you were running art and design as a freestanding business entity institution and you thought you didn't want the sports centre facilities then you wouldn't buy it or if you thought you didn't want the library, though unlikely you know or if you think you don't want the chaplaincy or whatever.

All those big thing that are at the minute a percentage is taken out of our money always so you're taxed in different ways. There are different forms of that; either you are taxed before you receive the money from the student income or you're taxed at the end of the year where you have to return a certain amount to the centre but it's normally about 46% so of your income you only get 54%. What if you got 100% to run your business entity but you could decide whether you wanted to buy the sports centre, the societies, the student union and all the rest of it? And if you thought you could run art and design and you didn't need some

of that stuff then you'd have more of your money. I think that's going to happen probably

[YY] More flexible?

[interviewee] More flexibility, yeah.

[YY] That would be nice.

[interviewee] It would be good, yeah.

(Both laugh)

Me and the team have to spend more time thinking about the money but you have a, you know... these big faculties. You have your own fulfil time accounts, it's the same at Trent, there's, it sits in that building there a full time very senior accountant, she's responsible for the finance, so you not, its not you that does that adding up.

[YY] So the dean has more responsibility on it?

[interviewee] Yeah, yup, I think that's one of the ways, um, and the dean is now... typically a dean is supported by a full time account, a full time HR specialist, full time facilities manager and full-time IT specialist for the faculty. So there's a team of people around the dean, 15 years ago the dean was just the dean.

I remember that when I first came here the dean was forever adding up figures and worrying and he had a sort of finance assistant, he didn't have a fully qualified account so he had to spend his time doing all that when I became a dean we just moved into the period when you had um, a full time account, it was glorious (laughs) to not have to think about all that, you could say, the accountant would say, you know, this is the problem, or that's a problem, you could spend this, you

cant spend that and you didn't have to work it out all yourself and that could just be extended further.

[YY] Did that give you more freedom to do other jobs?

[interviewee] Yeah to do what you want to do and you could carve out of your twenty five million a year enough, say, to you know do a, there was always a project every year that I would want to do, so I sort of save the money for it inside the school and it would be normally an estates thing really, doing one part of the five buildings and then you could spend that at the end but if you took that further you would have a lot more, you know, free will about how you constituted what you offered, if you were working with 100% of your income (both laugh).

[YY] Let's move on. What do you think have been the main challenges to the art and design schools since the merger?

[interviewee] Size, numbers, increased student numbers, full stop. (Laughs) increased student numbers, I mean, from like, I haven't got the numbers at my fingertips from the '80s but say when I graduated there were 5,000 fine art students a year, say early '80s 5,000 a year fine art students but graduating in total of them probably 34 institutions now we've got fine art in over a 146 institutions not all universities and that sort of times the amount, you know, graduating. We've got 5,000 a year graduating now as apposed to graduating on a course so its just um, just exponential growth numbers and the expansion of the portfolio in the '80s it was fine art, graphics, fashion, product basically, now we've got so much more in there

[YY] Every year how many applications will you receive from the undergraduates?

[interviewee] I can only work that out by course but some courses here are five to one, you know, applications to entries, others are lower at 3 to 1, um so I expect we have about 10,000 applications a year

[YY] That's a lot.

[interviewee] Yeah, a lot yeah. Now not all of those are interview because we interview, some of them are just not whatever, they get taken out by the administration but after that, probably half of that is . . . we get a lot of interest, we spend a week here interviewing, doing nothing in the reading week in um... February but interviewing for 5 days

[YY] 5 days... So how many students would get the interview opportunity?

[interviewee] They'll get the interview opportunity if they've got everything that's required in terms of qualification and they write a sensible statement and they've done foundation. If they haven't done foundation it would be up to the staff, the course teams to decide whether they want to call them in or not its good external relations to interview as many people as possible but to manage it is a nightmare. You must of seen this at Trent, its an industry in its own right interviewing, it's the sheer numbers of people trying to get in and then people still don't get placed even though there's massive expansion of numbers but if you think about 50% of all school leavers going to university that's a vast numbers isn't it?

[YY] Yeah

[interviewee] So that, I think that's the big difference, It was 10% when I went in the late '70s, early '80s and now its 50% and you know, that and all its repercussions of resource space, staffing, staff student, um... contact time, growth in numbers of staff in the sector not always matched by the quality that you want, um different types of courses that emerge that are not orientated at all

around producing people as professional people who are working in the industry but who are more about offering degrees through, and they could be any in FE as well I don't think that's a great addition quite frankly. I do think art and design is a purposeful thing; I don't think it's something you just, I would wonder how you have an education through it, although I can see the value of it but not everybody who was at college with me went on to practice but a lot of people did and those that didn't went onto teach or in schools so they were well qualified to do that. I think that the pressure on resources is and it's the difference in the dynamic of being able to have one to one tuition and support from academics and from technical staff to what you have now, you can't give that sort of personalised care in the same way. Staff are still trying to do it, no doubt about it but bloody hell it's hard.

[YY] So when the students in the UK apply for an art and design school, are they really interested in doing art and design or they have other purposes?

[interviewee] I don't know, my own nephew is about to apply for art and design next year (sighs). He's the best in his school at art and design, he wins all the art prizes and he can certainly draw. I think he's clueless actually...clueless about what it consists of, um, and how competitive it is, um, or what he might do after he's done it, he's just going to university like everybody else, he's a talented boy, he's clever, he's good at maths as well as art, but that sort of very driven sense that when it was more elitist that you had to get into it in a different way, it's not there, um, and you still get those really good driven students, very purposeful students but you get a lot of students who are not so purposeful

[YY] In china, it's like, the students who don't have a very high mark on their university entrance examinations stuff like that, they maybe choose art and design and that's maybe how they will get into the university. Learning art and design is kind of a shortcut

[interviewee] Shortcut, second best, yeah. I think there might be a bit of that now, here.. If you're not good at anything else, its too difficult to, but its, it depends where you go, if you can get an 'A' you can always get a place somewhere if you're desperate but what that's going to end up with, what the value of that is I don't know, because you can go to a place that's very low level, um, that doesn't provide a very good education and you've spent what £15,000, £30,000 in fees and then, you know, the rest, and what are you ending up with? I don't know. But to get into anywhere that's any good its highly competitive,

I think that there's a real comfy-ness about A-level students about, well everybody does it, its all just so comfortable, so uncomfortable to go to art and design school for a long time, that's why it put you outside of things, uncomfortable, it was not approved of, um, and while that was difficult at least it steeled you and gave you a sort of, um, some barometer on your intentions and purpose really, now I think that purposelessness. I go along with 'everybody can benefit from HE and everybody benefits from being better educated' but only to a certain extent because it think there's other ways of doing it, I don't think everyone needs a degree, so I think you can see just mixed types of people coming through, um, and some people who have got that sort of softness about them because they're not really clear about what they want to do, they're not very ambitious, they really get put off at interview and get upset by the competitiveness of that.

[YY] Is it relatively easy to go to an art and design school or some other schools in the university?

[interviewee] No its easier to get into some other parts of the university, I think, um, and some art and design schools, its not all the subjects in them that some will have the course, you know, to get into fashion at Trent is really difficult, to get into automotive here is really difficult and each big high calibre institution has one or two of those courses at least where its difficult really difficult to get in, um, so I, but I think at smaller institutions who are, which you don't want to name, but

who are far more recent to providing art and design education, Bolton, places like that, um, who have just seen it as a good way of getting money in, so the institution has been very cynical, no history of providing that kind of education but then puts those courses on and um, the money comes in but that's not really good enough.

[YY] That happens in China.

[interviewee] Yeah, it happens but its not really good enough, if I was putting one of my children through, or relatives I would not put them into an institution like that. I would prefer them to do another subject than go and do that.

[YY] Does it often happen in the UK?

[interviewee] I think its happening more often than it was but partly now with the problems that student funding incurs and then some of the other funding issues, some of those courses are being closed so maybe some of the growth will be reduced down and out again.

[YY] Could you give me an example of which university?

[interviewee] All of them, well, in fine art; there are 4 fine art courses in one town in Kent, so there's Kent university, you can find multiple providers of fine art in one city, north west at the minute you can do fine art at Salford, at Manchester, at Bolton, that's not all going to survive, maybe you'll only be able to do fine art at Manchester Met I would think in the next five years. There was expansion, expansion of numbers and funding earlier, um, about 10 years ago when expanded numbers produced expanded funding to institution and people though art and design was a good market to get into but didn't put in the resource base that was needed. So didn't have the kind of building that we have here, and the equipment and the technical staff, they just went for the easy end which is fine

art because you can buy a bit of an old space and leave students in it and some staff so maybe to set up a fine art course perhaps you know it only costs you 2 members of staff of 1 member of staffs on hourly paid and some old space somewhere on a temporary rent base. Whereas if you do it properly and you build proper studios and all the rest its going to cost you rather a lot more so I think those are the ones that'll go to the wall

[YY] It's really interesting, I didn't know about this before you told me.

[interviewee] Oh right, well this is the funding, yeah, the new funding basis.

[YY] Is there a hierarchy within the university?

[interviewee] There's a hierarchy of posts, there isn't a hierarchy of disciplines

[YY] A hierarchy within the school of art and design?

[interviewee] Of posts yeah

[YY] But not of disciplines?

[interviewee] No, no hierarchy of disciplines within art and design school). Every set of staff thinks their discipline is the best and the most important, they personally are the best and the most important (laughs) and that's probably very healthy.

[YY] Yeah (both laugh)

[interviewee] I mean there are discussions in the peer group about hierarchy. Fine art was for years always at the top of tree, fine art obviously, you know the

medieval cathedral art it was closest to God so it would be wouldn't it, be at the top of the triangle.

I have written myself about how its been usurped by fashion, I think fashion possibly is the king-pin in the art and design provision in terms of creativity and the needs to create new and productive thinking that then goes out and is sold and has an economic purpose to it. The fact that fashion design has to work on a six week turn over you know, means that the students in fashion have to learn skills not only 2D into 3D, which is a very difficult skill translation but then they also have to learn getting those creative projects out into the industry, about marketing and branding and thinking future thinking and they are out of date every six weeks, so yeah, the pace of it and the tightness of it is very challenging so I think they set a kind of imaginative and creative standards now in art school and art is much more relaxed, much slower,

automotive design has very high standards but they make very small changes in the product because car genres don't change a lot otherwise people aren't going to buy them. If a Porsche doesn't look like a Porsche they aren't going to buy it, nobody wants it so its very incremental, slow change so they don't drive, they haven't got the pace that fashions got, but each side of school no everybody, you ...and woe betide if you were the dean to have any kind of hierarchy and body feels sensitive about, um, that you think their disciplines not as good as another discipline and you'd have a lot of trouble

[YY] Does the automotive course here have any collaboration with companies?

[interviewee] We work with Jaguar Land Rover and all students do a placement, it's a four year course, and there's, and they do a placement in industry and that can be anywhere in the world, it might be at Tata, Volvo, (sighs) all over, they go out all over.

[YY] Is there any collaboration with engineering?

[interviewee] Yeah we (automotive course) work with engineering as well on projects and so do the staff

[YY] What do the students have to learn if they join?

[interviewee] If they come to us maybe they need maths and they have to learn everything from some basic understanding of automotive engineering, and the science of it, they have to understand the ergonomics and work with... be able to work with ergonomics and then basic design and the particularities, and its like a language all of its own all around automotive design, has a drawing practice which has, um, a vocabulary which is specific to imaging and rendering cars; quite an interesting, hermitically sealed language.

[YY] So they not only design cars but they have to make it work?

[interviewee] Oh yeah, make it work and make it saleable fit within the big design houses, because you can't just make a car because you're... They will go out and work in wherever, they'll work for Renault or Citroën or Jaguar Land rover or Rolls Royce or BMW, um, and they have to understand the culture and the brand offering of that particular place and work within it so with the projects, live projects they will work in their last year, um, on something for a particular company, like it could be Fiat or something

[YY] It's a challenge

[interviewee] It's very, very challenging. Yeah, very, very challenging.

[YY] At Tsinghua University, the automotive program is within the art school and another one focuses on engineering is in the engineering school.

[interviewee] They're separated out, yeah our students its mainly male, we get about 3 girls a year, 3% a year female students but they have to learn rendering skills, they have to learn to make clay models as well as doing the on screen design and the sort of 2D rendering work, they actually have to be assessed on 3D rendering here and that's particular to Coventry but it trains their eye in full.

[YY] Is this why this program is very famous?

[interviewee] Yeah it is, yeah, it is famous. No, its very particular and people well we cant take the people that want to come from around the world, we just cant, if we just take 25 students a year normally from overseas but we cant, we cant take more than the industry can employ otherwise we are cutting off our nose just to spite our face. It won't work, so we could take maybe 200 students a year into automotive design, all very well qualified, all very capable but they wouldn't then go and work in the design studios. We won't do that so we stick with that figure at about 80.

[YY] How do you normally find collaborations with business?

[interviewee] We do all sort of collaborations from hard end stuff about, um, working with Jaguar Land rover to develop their, not their car offering, all the accessories, there's word for it, umbrellas, clothing, I can't think of the exact, all the things people might buy if they're, you know, a Jaguar aficionado. That kind of project which is money, income generating, um, for the institutions and for students thought, things like Severn Trent water, so there main headquarters is just along the road here and our fine art, applied art and illustration students have got work in their main buildings and that's changed over year on year regularly and they give prizes and all the rest so that's another kind of collaboration. So we do everything from quite soft, um, mutually supportive things through to big, um, big research funding with industry. This is an institution and its polytechnic

heritage is one that was very closely connected with industry and all our research is described as applied research and not disguised research. All applied research, which would normally indicate there's some kind of collaboration going on.

[YY] Do you know how many independent art and design institution there are now in the UK?

[interviewee] One or two, I'm just trying to work it out is it independent I'm not sure.

[YY] Arts University? It's called a university but its still independent?

[interviewee] I think it is not in with any other institution but you'd have to check it out, um, Glasgow's now affiliated in the UK, Norwich, but its still connected with the university of East Anglia, might be but its still a free-standing university now so maybe Norwich and Bournemouth?

[YY] Norwich connected with which university?

[interviewee] I thought the university of East Anglia but I don't, but I think Norwich has its own awarding powers now, it's the difference between specialist universities and specialist . . . UAL has its own its own awarding powers, UCA, university of the arts in Bournemouth and Norwich... I can't think about any where else.

[YY] What about Hereford?

[interviewee] Hereford? You'd have to check that wasn't with somebody now for awarding powers

[YY] How do you think of them?

[interviewee] I think they're small and I don't understand how they're making a living. Obviously not the university of arts London which is huge and dominates parts of our market but smaller ones I don't know.

I visited one recently and I just couldn't get my head round the fact at all, that they had half the numbers of students that they have here in the school and twice the amount of buildings. On that basis I couldn't understand how it was working and coming at it within, you know, online um, financially.

I think they have a purpose for students who want to go, yeah, somewhere like Norwich that is quieter, it's a nice town, um, and you will attract particular staff as well that like the lifestyle as well, I think that will give it a strong purpose I just don't understand how they make the money out of it, or how its going to work in the future

And all the demand on them, you know we have central if some new initiative was set up by the government, a central team will be put in, um, and it will service everybody in the institution but if you were just doing that and you only had 1200 students yourself you would have to finance all that yourself and HR facilities are all shared itself, all those things are shared, um, advertising, media, publicity, alumni, don't know. What if you pay for all that yourself? I can't see how it works

[YY] Are they central funded or self funded?

[interviewee] Yeah they're funded, um, by (M-sures? Insurers? 1:49:50) I don't know if that's still privately funded but, um, they (independent) are centrally funded the same way we are through the student fees

[YY] So student's fees, no government funding?

[interviewee] No. Not as that phases out, no. They can bid for the state funding; they can take out loans to build, um...

[YY] Why doesn't the government fund them?

[interviewee] No, the government doesn't (laughs). Nooooooooo, because education has been incorporated, it was released from that centralised control, so if you want money you bid, there are pots of money for different things at different times, but you would bid for it.

[YY] So every higher education institution in the UK is government funded?

[interviewee] It's through the student fees

[YY] I'm a little confused.

[interviewee] When, until last year the students fees was, whatever it was, I think it was about £3,700 for band, there were 3 bands, art and design was C, 4 bands because there was medicine, but A B C D, most courses D, lowest funding £2,800 then art and design £3,700 something, medicine etcetera was £4,200 and then you went up to band A where you get doctors. You know, whatever its costs doctors, dentists £10,000 a year and for each student you took you were given that money, the government gave you a set of numbers which you had to stay within so you had a banding system. You could take no more than, no less than and the tolerance was less than 5% so you had to stay in. If you had too many then you were fined, and the numbers were taken off you for the following year, if you took too few you were fined and numbers were taken off you for the following year so you reduced your overall numbers. So you had a bag of numbers that you had to be very careful of every year to come in the right tolerance of and woe betide you if you missed it because there were terrible fines, far more than you accrued through either getting or losing the students.

That then went, its still in place the 2nd and third years now but that's been replaced by the fee, the student fee and that is higher than, the income is higher at £9,000 on average or up to £9,000, and that funding comes through, it'll come through the HEFC (1:52:25) But its coming through the students loan company not from the government, and that isn't the money you get in, there isn't then another set of money for staff or for something else or for building, that's your money. The other money a university can earn is through research and its applied research so that why that agenda is so big. Somewhere like Warwick, has over 40% of its income is from research and only 60% is from the students and that will get smaller and smaller as they get more and more money in from research, Oxford and Cambridge more than 50% of their income is from research, much less for their students numbers so the main business of those premier league institutions is research, not teaching.

Whereas the main purpose of the ex-polytechnics was teaching and we've had to increase in institutions like this the income and the range and remit of the research work we do, so teaching has been capped and numbers have been controlled by the government and further control and I think they will be reduced so this institution has lost students numbers as the government caps have worked their way through because the government is attempting to keep the student numbers down and down and down because they can't afford all these people going, even through the students loans system because the government underwrites the student loan companies. So the amount of numbers are reducing and the numbers of available for students reduced by 35,000 last year of place and it will keep reducing. Maybe not that dramatically, um, and the increase, the pressure on institution is to earn their money through the other things that they do which is the full spectrum of applied research, consultancy, continuing professional development, um, err, and that's for businesses. So providing all their own services and training for instance for a utility company those kind of contracts, they're not subject to the government cap on the numbers because

they're not undergraduate like other courses. Its changing the nature of what the institution is not just the teaching institution, business, and the businesses knowledge and research, and that has a, you know... and that gets delivered to students but really they're seeing more unbalanced

[YY] Thank you for explaining this . . .

[interviewee] (Laughs loudly) so now you know. Research targets, when I was first the dean were £7,000, a year, now £3.7 million and we get it, were getting it. Yeah, we achieve target, and that's in five years, but that's the kind of growth, you know,

[YY] Did you hear that the government want to divide teaching and research?

[interviewee] Yeah, yes, and they've wanted to do that for a long time

[YY] When will it start?

[interviewee] I don't think that they will be able to do it in quite that way, they'll have to manoeuvre it but what I'm describing is part of that process, that institutions are having to earn more and more money to keep their facilities, not just the estates and the whole, you know, the enterprise alive through their business arms, through their applied research arms

[YY] What do you think of the government decision about dividing teaching and researching?

[interviewee] I think, I don't... I don't object to them thinking there should be more research done and an institution should be more free standing because the more money your bringing in which isn't subject to central scrutiny in some way, the more freedom you have, um, and I, but what I object to is the 50% target, although that has been dropped there's a target, but I don't think the conservative

government would now think we want 35% of students, of school leavers going to university but I do think they should be upfront on it, because that's the truth.

[YY] (Russel group universities can through doing research to bid money from the government) But if a university is a teaching university (like the ex polytechnics universities) it will get less funding?

[interviewee] Yes and it won't survive.

[YY] Yeah...

[interviewee] You can't be in the game, you cannot think, because were an old polytechnic, there's been long discussions we've had here. You cannot even dare to think you would go down the teaching route because you wont survive, so you might think 'we have a long illustrious vocational history here as a polytechnic and were about the teaching route and opening the opportunity because we've got the student's fees now and they're higher than the money we had before so we'll go down the teaching route because that isn't going to sustain you at all. You have to be in the research game and I think the new head of HEFC (1:57:09) Will then its just been an appointment, well if its our VC that's going to run the funding council, I think she will drive us further down that route, she already talking about the need for more research

[YY] Who's going to educate the students?

[interviewee] Well the staff will have to, the staff will do both research and teach (to one the one hand bid the part of funding from student fees and to one the other hand bid the money of doing research from the government) but the numbers are too high for the numbers of undergraduate. I think the numbers will shrink.

[YY] I've heard some staff feeling challenged and struggling to balance the teaching and research elements of their work.

[interviewee] Yeah because research, we talk about research projects, the big bids then you could get the big bid very competitive, but you know then you're taken out of teaching to work on the big for maybe 2 years, um, someone else does your teaching and what staff want is a balance I think, they want to do some teachings and some research and I think that's becoming less feasible, but if you look at research in an intensive institution like Loughborough. All the staff are driven by research first and their targets for 3 papers and so many publications and so much money, and we here have targets, every lecturer has a target for money to bring in, on top of all 3 teaching targets and all their research outputs so they have a lot of targets, it used to be in the hierarchy that the big spread of targets was held by the dean and then the heads of department and then you would slim those down as you appraised those below you in the hierarchy so you just had maybe three or four things, now we're in the situation where they have everything, so not only your teaching on the student face and you're face to face with students every day but you have a whole range of targets so an individual here will have a target for the team, for NSS, for employment for REF output, or if they're not doing REF they've got to do CPD or if they're not doing that they've got a money target for applied research, um, and those are all printed into their appraisal forms before they get to them, they're printed in centrally

[YY] What's CPD?

[interviewee] Continuing professional development. So that things like in house training for companies that's not easy in art and design because, you know, we have a limited scope for that sort of thing. I think it's very hard for, I think now, when I became a lecturer and the joy of teaching, (sighs) what they're faced with now in terms of measurements in the arts is very debilitating and that bigger overarching passion and commitment to education is difficult to sustain that in

the face of the grid of expectation because there's so much of it you can only fail. You know you're only going to succeed in part of it, with the best will in the world you're not going to meet all the targets whereas in a specialised area like I'm in now you might have a better chance of high targets but at least you've only got to focus on that much. It's very difficult, yeah. It's not a comfortable place, I don't think that, you know, the perception of being a university lecturer and the reality of it has been more professionalised but I don't know if it's less valued for it, become more sanctified in terms of contract and expectation and become less valuable to people as a result

[YY] Are you confident in the government decision?

[interviewee] No. No I'm not confident in the government decision. They make decisions that are completely upside down, they have little imagination about the law of unforeseen circumstances or unintended consequences, so they set things in motion because A and B will equal C and the world isn't like that, you know, and A and B often equals Z and then they're surprised and then they do something else. If they were less controlling and they looked at establishing an environment where for excellence there than telling everybody in micro-management terms what to do, then we might be better off and ...I have no confidence.

[YY] Does anyone inside the government understand art and design?

[interviewee] I, no, at the moment I don't think they do (understand art and design) but they get advised and there's some interesting arguments about at the minute about the school curriculum and art and design and the return to more traditional values that we put fine art centre stage rather than art and design, and Michael Gove is obviously being advised by people. I can't find out who, I'd like to know who, but what he's having to say is very contentious and people are getting very hot under the collar about it but some of it's quite, um, pertinent and well

observed so somewhere he's getting some good advice possibly from artists but we don't know who they are

[YY] Don't you know about it?

[interviewee] Well because they have breakfast meetings, that, you know, the tradition, minister will have informal private normally breakfast meetings with people of influence from the sector and take advice from whomever; they don't have to say.

[YY] Do they ever choose the wrong person?

[interviewee] Oh, yeah, they may well choose the wrong person but government is short term to middle term isn't it? Education's long terms so I think there's a basic problem there. Everything that's done to us is done quickly because they want to see the results before they go out for re-election, yeah, and that all about, that's how we got to the 50% participation. It sounds good, but if you think it through maybe its not so good.

[YY] It's not good for the education?

[interviewee] No it degrades the qualification, because everybody's got one and its unmanageable in terms of the quality of provision so, no. I think all sorts of policies get put in place then they get, they don't work, and they get forgotten about um, and there's a time lag before they get withdrawn, I mean, all the work that was done about opening participation, widening participation, there a whole sorts of funding streams to try and get, um, people who have not participated in education into education. That was a primary goal at one point, that's all sort of just been lost now

[YY] Let's go back to the topic of independent specialist schools. Do you think they have any advantages?

[interviewee] Yeah they have advantages of scale and flexibility and in terms of being self-determining they don't have the flexibility of a big institution that can create inert disciplinary new subjects, they can introduce new subjects, um, and they have, they can be fleet of foot because they can. They haven't got to get consensus with several other disciplines and normally there's an alignment, normally, but not always between the subject discipline and the leadership of specialist subjects and the people working in it

[YY] Do they have more freedom than merged art schools in universities?

[interviewee] (Pauses) maybe (they have more freedom than the merged art schools), in some areas because they can construct their own curriculum and framework that has to fit with benchmarks and QAA requirements so they have that to sit with it, um,

what they can't do is um, work with other disciplines, in the emergent fields. I mean the fields within art and design don't stay static or within education and knowledge they're emergent aren't they? And they alter and shift I think a multi faculty can work with that and establish territories that are new and up and coming, these others, whereas a specialist institution is specialist to what it is they have to be very much on the ball about what the future holds for their disciplines

[YY] Beside the leakage of the funding, was there other disadvantages?

[interviewee] (Pauses) Its just narrowness of the lack of, lack of, of the other disadvantage being specialist is a lack of knowledge of how other areas operate... what you might learn from them.

[YY] Do you know the reason that they wanted to remain independent? Why they didn't want to work with . . . ?

[interviewee] Well many of them haven't wanted to maintain independence status, so many principals took, put their independent schools into bigger institutions, that how we've lost them.

[YY] I mean in 1970's why did they choose to be independent rather than choose to merge with . . . ?

[interviewee] I don't think they had a lot of choice; there was a lot of political manoeuvring.

[YY] Didn't they have a choice about it?

[interviewee] I don't, no I don't think that, I think you could, no. I think that was a lot to do with local and central political, central government politics

[YY] Did they ever want to change this independent status?

[interviewee] No. Well in the last fifteen years a lot of independent um, institutions have merged with others and it's been the principals of art and design colleges who set off to do that

[YY] So what are the advantages of art and design schools in universities compared to the specialist art schools? Maybe the answer is obvious?

[interviewee] Yeah, the answer's obvious. The answer's in that questions; the advantages are that you're side by side with other disciplines and you can create, you can forge new fields of thought and knowledge um, and that you can collaborate with other thinkers that's you're challenged by people who do things

differently um, that you have flexibility of funding through a central providers, that you have a back stop, where you can take a risk, if it doesn't work you can bankrolled for a bit, um, you have scale, you have impact and you have a presence , yeah

[YY] Are there any disadvantages you can think of?

[interviewee] Yes, that you're constrained by consensus for some things, or that you might have a, er, leadership that's unsympathetic to certain disciplines in the university, but that's not so common now. If you can earn your way now you're pretty, you're ok, it because its so much on a business footer, its less about the disciplines and more about the viability so it might be a cottage industry but its viable so it doesn't matter, (laughs) there's not 8,000 students like the business school.

[YY] Are there any challenges or difficulties in current art and design education?

[interviewee] Yeah, loads of them, um, and some of the ones that are particular to art and design are about the balance between old technologies and new technologies and the resource basis for what you do, so which technologies to go, because allowing anything to go causes an uprising, and which to keep in order to have enough resource to invest in 3D printing and all the other stuff that's going on that revolutionising what were going to make and do. So keeping the...

one of the big challenges is rapidly evolving um, digital technologies is to keep your curricula up to speed and also be able to afford the equipment that is at the cutting edge of what happening and the skills, and finding people skilled enough to work as technicians, because you've got to pull them out of industry and they're normally highly paid because they're highly skilled. Then, actually getting academics to keep on top of new technologies and to actually be able to work the kit we've got in the school, that's, that was a big challenge I felt that I was facing.

That we've made massive investment in new technology, in fashion for instance, but not all the fashion staff can use the kit, but the technicians can so they have greater knowledge of how to make than the academics do, um, and that's true in automotive as well so all the massive 3D printing things that we have that can ,make up a half scale size of a car, they're operated by very experienced, old, technicians who started in the industry with clay and bits of wood and stuff but you know, we've upgraded their skills through staff development were and now they run a whole, they run all this stuff that works all night and is robotic and maybe only one or two people can work each specialist machine, we've got some machines that only one person knows how to work, and that's a problem, because you know, how, you, you need staff to be trained up but its time consuming skills base thing, its not something you send someone on a course for two days for then they're there you know. I learnt last year when I had a sabbatical to use digital embroidery machine. So I can use it, a technician can use it, but no one in fashion can use it.

[YY] Just two? (Gasps)

[interviewee] Just two of us, and its not that you need to you know, to learn how to thread the machine, (pffft) multi-head. It's the programming to operate the machine at anything beyond the basic threshold level so always there's new sets of programming and you know, the, the packaging of the information through files and things that you put through the machine and that's what's so time consuming. In animation our staff keep on top of it the whole time but then they're not doing other things, they're, you know, they themselves, those 3 people came from industry, they're absolutely terrified about losing their knowledge about cutting edge. It really worries them so they work really hard at it but they feel that it's a real pressure because they haven't got the right to teach unless they know what they're doing and you know, because that's such a fast

moving area they've got to keep on top of it the whole time so I think that's quite a big thing.

I think another key issue within art and design is leadership and succession planning; people are not coming through wanting to take big jobs on, they just don't want to move from being a senior lecturer to a course leader, no, and you choke off people moving at that level they don't then become a head of department, associate dean or dean so you don't get your good practitioners in the senior team of an institution. I was, you know, I sat in the academic section of this institution as an artist, practitioner and I could draw on that knowledge as well as being an academic and education, (coughs) its important.

There was another dean um, from health who was a podiatrist and she came at times from her discipline and the dean of engineering who had worked on aeronautical engineering so people are very skilled in their discipline sitting there, coming from that discipline and representing thinking that's informed by where they've come from, we need people with art and design backgrounds to be in senior teams but if they're not going to come through to be course leaders then they aren't going to get anywhere near being deans so that's areal, and its to do with not wanting to leave the students, enjoying the teaching, not wanting to take responsibility for managing other people in a very instructive culture of HR. not wanting to deal with difficult people all day and so not seeing the creative potential of being in charge.

[YY] Are there some people who are still interested?

[interviewee] There are some people who are still interested and so will still come through but the you, know, it's the, there's not enough. There's not enough, no, and there's only been, sally and I did some work together which we published about leadership and Simon was in that group too and it's the only work that's been done about leadership in art and design um, and that, and that's shown the

pinch point, the interviews with people indicating peoples' reluctance to deal with managing people

[YY] In my project, I have some questions in leadership, so what's your and professor Wade's work?

[interviewee] GLAD, it's um, have you got it?

[YY] The green book

[interviewee] It should be in the drivers, yeah, student's drivers for, yeah

[YY] I read that book.

[interviewee] That's all that there is.

(Background noise; pause)

[YY] What do you think of the position of the technician in the art school?

[interviewee] I think they are essential. I have just had failed bid to the HEA with Sally about looking at the role of technicians now in teaching and learning for art students because I think that they hold really expert knowledge that a lot of academics don't have and they also hold the keys to, literally, the machines, that are making things and the knowledge of how to use those machines, but they are below the radar so there are issues about payment and valuing some staff. I think that they're probably underpaid, they're highly skilled, but whether or not it would be better for them to bring all that to light and pay them more, but I don't know. It needs looking at, it needs a lot of looking at because I think they, um, they work closest with the students, in this school they work closest with the students, they're always in their workshops or their studios if they're working in

a studio, and the students will, you know, really form close working relationships with them. They see the technicians making things whereas they don't see academic staff making things any more. So I think the technicians are absolutely central but I think we under pay them.

[YY] They work more but are paid less?

[interviewee] Yes. Well they work all week but then what they have to do is a lot more limited than what an academic might have to do as a member of staff; they don't have to deal with research etcetera, etcetera. But their expertise is so highly expert and so experienced and you know, a senior technician can retire on £24,000 a year and they can have been absolutely irreplaceable and I've had that experience and thought..... pu...(ppffft) it's not enough.

[YY] So the payment system is controlled by the university, you can't...

[interviewee] There are national guidelines that we subscribe to but it's not wholly controlled but it's... there is a national agreement with the unions.

[YY] Can't you change it?

[interviewee] No you can't change it, you can't just go berserk. You'd have to have a research project, which is what Sally and I wrote, that indicates what the technicians are doing that to bring the case forward really. It's quite a difficult area because it might be better not to disturb it at all but I do think they're not, I suspect the evidence would show that they are not paid enough and not recognised enough.

If I think about fashion team here there are 4 academic staff, 2 technicians you couldn't take the 2 technicians out and still have fashion here. Um... you couldn't take the head of fashion out either, you couldn't take Ann out and have the same

fashion, you'd have a different fashion course but they've worked like a completely coherent team and that's what they do when they're doing really well. If you get any friction between staff and technicians, then you've got a problem. I think it's a very interesting area because they are the visible makers and visible practitioners now whereas staff are less visible, academic staff are less visible.

[YY] In general what's your attitude towards the merger between the art school and the polytechnic/university?

[interviewee] I think probably on balance a very good move, yeah. So looking back historically, on balance yeah.

[YY] So you are optimistic?

[interviewee] Yeah I'm optimistic, yeah.

[YY] In your opinion how could the university and the school of art and design achieve a win, win situation?

[interviewee] (Long pause) I don't know because I don't know if they can do that with any particular part of the institution because you don't know what government strategy will be but if you can, I do think if institutions could work with creativities to understand how you can str..., the conditions for creativity as a process of enabling growth and development as apposed to a process of metric. Then we'd be onto a winner (small laugh) because I think the system that we have now that is prevalent is about micro-management through individualised targets, individually specified targets and individually aligned targets and those micro-managed down to, as I've said senior lectures, lecturers and then everyone is driven against an agenda, driven against the set of targets. That's... as you know has it's benefits (small laugh) but there are other ways of, that isn't set ...

that doesn't give people autonomy and I think one of the key things for art and design staff is autonomy. It's key to them because it's key to creativity they are more likely to achieve real excellence where they are in control of the conditions for creativity rather than being told what those conditions are and told how to... Not only where and what the targets are but how to get the bloody targets.

That's the forgivable bit. I guess you can have the targets, because people will aspire to excellence and normally they are about improvement but to be told how to get there can be pretty gaoling and works against not just art and design and if you read 'flow theory' it works against people's optimal achievement through happiness and feeling in control and connected to what they're doing and therefore people who are in those circumstances are better placed to deliver something exceptional.

So I think if people in very senior posts could learn to trust what isn't always wholly evidenced or rationalised, which comes from practise. Whether that practise is in health or art and design or areas of engineering but comes from practise instead of theory then they could allow that, those form of working to be more openly used then they would be able to really make gains. It's more risky but likely to make bigger gains if they could do it

and at the moment I'm trying to, with Judith Montrunt (?) trying to argue here that we should have a research centre here that's not applied, that's just blue skies and that has practitioners at the centre and looks at how they make their decisions, how they make major jumps and how they construct their own conditions for creativity and each mature practitioners' conditions are individual so there is no generic thing, necessarily to be learnt but to enable that to exist and to breathe in an institution might enable us to future think in a way that we can't at the minute otherwise we can't ... we follow trends.

We think something's on the government's agenda or something's on the edge of it and we need a strategy so we respond to it. We need to stop being so proactive because what we're good at in art and design is not reacting to it but setting an agenda so we need to have that forefront but that requires some trust and faith and belief because that's in the nature of the thing and you can't do a business case for it as effectively as you can for you know, saying; 'Oh we're going to solve the problems of third-world hunger', or something. If we create something like this and we do it and it's fine and said then this is the business case and the business case around blue skies and thinking and creativity is all over the place but if you can persuade an institution to do it and they will they will come out ahead, because all the evidence from the sector of the creative arts outside of the sector and within other aspects of what we do is there to prove that but it doesn't feel comfortable because we're not in that climate.

[YY] Will you persuade them?

[interviewee] I don't know, we will see. We're in the business and we won't know for 6 months but we're working on it. We're bidding (laughing).

[YY] Imagine if there wasn't a merger what would the school of art and design be like during these years?

[interviewee] If that didn't emerge, um... well, they'd stay how they are I guess and I think they will continue to shape some institutions very strongly. So where they're strong, somewhere like Trent and Manchester Met it'll get stronger and stronger and stronger and BCU's another one and those intuitions will be more strongly formed by the strength of their art and design provision and the characteristics of it. I'm pretty optimistic about that as well.

[YY] What do you think would have happened if the merger had never occurred?

[interviewee] Oh I don't know, what do you think? There might just be very few art schools now, I don't know, I don't know.

[YY] Very few art schools?

[interviewee] Yeah, if it had never have merged... maybe. It depends on the funding, how they would have been funded but I don't think design, we would have made the big steps forward in design in this country.

[YY] You think it couldn't have survived if it didn't merge?

[interviewee] No, I don't think we would have survived not in the numbers and scale that we have now. If you think about what design education has achieved in this country's economy in the last 30 years, it's phenomenal and I don't think that would have been achieved.

[YY] Well, thank you very much for your time. I really appreciate your help.

[Interviewee]. You are welcome Yanyan.

-END-

Sample 2:

[Interview in the UK-12]

Name of Ph.D student: Yanyan Liao

Name of interviewee: Prof. John Last

Date: 23 October, 2013

Place: Norwich University of the Arts

Duration: 1 hour and a half

[YY] Let's get started professor. Base on your knowledge and from your perspective of an independent specialist art school, how would you comment the merges between art schools and the Polytechnic in the 1970s?

[Interviewee] Okay, I think the, the growth of the new university in the 1970s meant that a number of the former independent art schools were put into, question and into relief by the new university and there were probably two views being put forwards. One was that it would be a benefit to the art school to be part of a larger, better resourced institution that would become a new university or a polytechnic and that would be advantageous. And often I think the advantage was around the additional monies that may be available but also the opportunity to work with students from other disciplines. So those were the pressures. I think the other point of view was that art schools had a distinct and unique culture in England and that keeping that dis-tincture and culture, and separation was the best way to preserve the integrity of the subjects that they offered. Those were the two opposing views. And largely the former view predominated and at that time as you will know a great number of art schools, colleges of art were independent up until that point were incorporated into polytechnics and became university partners. Some have been incredibly successful in that process, others have seen a diminishing in their role and their position.

[YY] Do you know which schools were diminishing after the mergers?

[Interviewee] That is quiet hard to answer because obviously there are some sensitivities around that question. But perhaps I'll answer it by saying that a number of schools that were incorporated into universities have recently tried to re establish their old identity as art schools. That's not to say they were diminished. But I think it may imply that those which remain within the wider university sector are beginning to realise the value of their history quite strongly.

And I think that, that may add weight to the argument that in some cases, which will remain nameless, they lost a champion at the most senior level and possibly were less well resourced. And I think we should also remember that art design and medium in the arts school is a very expensive subject and to do it well it does require a lot of investment. And if institutions were finding themselves challenged for resource, it is self evidently cheaper to develop humanities or business subjects or law schools where the mode of delivery of the teaching and the infrastructure needed is less intensive and less expensive. I think those were the pressures which some art schools that were incorporated faced.

Others have done brilliantly and have really flourished within the university context. I think that one could look at Manchester, one could look at Nottingham Trent and there are, University of the west of England, there are others as well, but those are some obvious examples of those for whom the transition was obviously a great, beneficial and they are now established as an important part of those universities.

[YY] So, could you talk about the reaction of people when they knew about the merges, especially your reaction?

[Interviewee] I think most people felt that independence if it could be achieved was always better because one was in control of one's own destiny. And the thing about the art schools here up to that point they had been managed by

practitioners they had been managed by people who themselves were exponents of the subjects. And I think that empathy with the activity and with the practice can have some significant benefits.

And therefore a natural anxiety about change coupled with a uncertainty about how a larger institution would view the subject meant that for most, if not all people, it was viewed as at best a challenge if not a threat and at worst a danger that the subject might in some way be diluted or diminished or lost.

But one has to remember in all of that Yanyan that there is an element of sort of conservatism about change. That any movement, any institution goes through. Therefore, some of those concerns would of been unfounded, probably the most important of all of them is the, the fact that you need a strong voice in the senior part of the university championing the subject and someone whose strong voice had the authority to negotiate and hold the resource and explain the subject to people who may not understand them.

[YY] Right, what happens to these art schools during that time?

[Interviewee] During that time, I think most art schools have, over this period say the 1960s onwards, been through a variety of evolutionary changes, a number were very small and when changes to finance happens to small institutions it may be that their only chance of survival is to go into a larger institution. And so one could very credibly argue that was not a bad thing because if it hadn't happened they might have gone all together. Others decided that they wanted to remain independent and that they wished to develop as an autonomous institution and the degree of success in that is contingent on three things, one, whether a local university was acting in a strongly aggressive way in order to merge with them. Two, whether they were able to demonstrate sustainability of their finances and related to that whether they could recruit and develop and grow as an institution in their own right. If there was no strong pressure from the former (a local

university was acting in a strongly aggressive way in order to merge with them) and if the subjects were strong (there was no financial difficulties) and recruitment was strong then a number of institutions including my own decided that it would prefer to remain independent, prefer to develop numbers for economic sustainability and prefer to begin a target, which we have now reached, of independence as an arts university. That's obviously what this institution chose, I wasn't here throughout that period but that was the general scenario for all of them and there is now a number of us who are independent art universities as you'll know. And those are the ones that didn't have the difficulties with those previous pressures.

[YY] So, have you met any of those difficulties (financial and recruitment pressure and a university wants to merge with) at this moment?

[Interviewee] No, no, not at the moment, not at all I think most of these difficulties were historical, they were around sustainability, developing a contemporary art school shall we say, and that's probably rather different to the art school model that was dominant in the 1950s and 1960s (that means at that time, art school mode was not proper and needed changes).

I think we have had to respond to the pressures of the subject changes for example disciplines like games art and design, animation, film making which were not part of the old art schools which were dominated by fine art and design. So this institution's historically began with a painting school, and was very strong in fine art, and then developed a very strong tradition in design. But we are now most popular in graphic design and in media, and I think they had to evolve to reflect the new digital influences and the new interest of students around media subjects.

[YY] You know I was very interested that...many people thought Norwich was struggling and it was small. So, I wanted to know what really happened here.

[Interviewee] Well, I don't know about when. There was always a point (about struggling) I think when institutions had difficulties but this institution is now recruiting very strongly. We have no problems at all. I mean we have over recruitment; we are actually fined by the government as we are exceeding our targets. Last year the NSS, we were rated by our students as the best specialist university in the country. And there is no sense that scale is an issue. In fact the counter argument which I think many universities are now considering is that the rapid growth of the universities in the 70s, the notion that they would expand to 20,000+ is being seriously challenged as a model for the future.

I think that small specialist universities with a very clear focus on subject employability, we have 92% at under graduate level and 95% at post graduate. Those are, we would argue, where you would come for the very best sort of education in a subject, so we are very confident that small is as the cliché has it, very beautiful. But small is about 3000 rather than 300, I mean there was a time with all art schools where the 3-400s struck but that is not a good number. But I think that once one reaches the 2 to 3 thousand is entirely possible to envisage a future where higher quality, smaller universities will be more a part of the landscape of ever before.

[YY] So you are not struggling at all?

[Interviewee] Not at all, (we are not struggling at all). I am amazed that that is the impression.

[YY] So why do you think people from other places would think that Norwich is struggling?

[Interviewee] Well I am quite cross actually that that is an impression created, to be perfectly honest, because it is entirely wrong, entirely wrong. I mean you only

have to look at the campus and the students to see that this is an institution with no problems at all. I think some decades ago, that may have been truth, well I wasn't here. But it is no longer a truth if it ever was.

[YY] Are you communicating with other people from other art schools about how Norwich is and what is happening here or something like that?

[Interviewee] I think that most people know that Norwich is doing rather well, but clearly some have a different view which is interesting. Well I am surprised, really, but of course you have to remember that one of the things that has happened over the last few years is that we have moved to a very competitive circumstance, where people are probably more, less collegiate less collaborative, more aware of the challenge to their own university than before. We are all in this market. It is ironic I would say that the specialist universities, well I should just speak for my own really, but certainly my specialist university is incredibly secure. There is absolutely no doubt that we will be here for a long long time. None at all because we have a great deal of reserves and lots of students who want to study here. At which point there is never a problem. But I think perceptions may not always be truths.

[YY] Yes, so this is why I really wanted to come here and talk to you face to face. I want to figure this out myself and not be told by other people. So you never thought about merging with other institutions?

[Interviewee] Well I can't speak you know, obviously back in the 60s and 70s. I am sure there were pressures on every separate art school as they then were to merge. And so there probably was pressures, I am sure there were moments when that was discussed because they were discussed across the country.

When I arrived in 2009 the institution had a clear potential to remain independent, and I think over the last few years we are able to demonstrate statistically that we are very strong. I think we are, we are high on employability we are high on retention, 95% retention, we select students from every place. We were over recruited for the last 2 years; we were over recruited in the year of the under recruited. We are incredibly comfortable. I mean we always take more students but we are not anxious about that at all.

I think it is probably fair to say that with the relatively low number of art schools and art universities that remain we are perhaps less understood within the large universities than we once were, new people are arriving from a university tradition didn't have an art school tradition may not understand the opportunities that are still very strong here. I think that is a very interesting thing for you to reflect on I think in terms of why, because it used to be the subjects that were very important and subject communities were a dominant way of thinking. I don't think it is any more and I think subject communities have been lost to a large extent. And that is a sadness probably.

[YY] Do you think as an independent art school you have more freedom and creativity than the art schools within the universities?

[Interviewee] Well, I try and avoid, you know, making comparisons with other universities although I noted other people may have been less cautious. I think that it is perfectly possible to have a very good experience with a multi faculties university and I don't discount that. I think it is more likely that you have a more creative experience within a specialist university because all the resources we have go towards the creative community. We do not need to have an adjustment between subject areas. We do not have a disputation between whether we support an engineering award or a humanities award or an arts award because we know the answer. And so I am convinced that while there are other good models ours is a very strong model because everybody in my community makes

something. Every one of my students have a show, and the product of their show is a public display of their work. That makes a community outward facing and it means that people are engaged in discourse about their work in a public way.

And that creates a different sort of dynamic. Because in universities, quite legitimately, some work is a single conversation between a writer and a reader, or between a... well a writer and a reader is an easy example. The same applies to mathematics although a writer and a reader are different things. This is an entirely public display at the end of the year or every-bodies work and everybody shares that conversation and everybody can benefit from that display and I think that that's a very strong community to work in. And it's made stronger by the fact our curriculum is driven by art, design and media in it's needs. We don't have a curricular model that has to acknowledge other disciplines. We are quite selfish. We can say this works for our subjects and by that I mean we have units of activity that are planned in parallel so that when you come to the ends of your degrees every-bodies final projects coincide at the same time and so fashion photographers will work with fashion students. Animators will work with film makers, fine artists will work with architects. That is an expected part of the creative community here and we structure around it. Now as I said you can do it in other ways and I'm sure it can be very good but I would hazard that it is only as good as, rather than better and I might be modest to say it is better here. But I won't.

[YY] May I ask how many students do you have?

[Interviewee] We have just under 2000.

[YY] Do you mean the whole students?

[Interviewee] Yes the whole of the university is 2000 students. 600 undergraduates.

[YY] That's not a small group.

[Interviewee] It's not as big as some but it is as big as most art and design faculties. I mean some are larger but not that much larger. But that doesn't matter you see there is an English thing about size not being important. And I don't think size is important.

What I think is important is the creative drive and the resources you give people to learn. We give students individual studio spaces here. They get an individual studio space. It's expensive to do that but that is what we think specialist education is about.

We have specialist workshops which is open to all disciplines within reason of course, it is not everything to every-body. But we all understand that our students are creative and they might suddenly say can I have a go at this? And if their tutors think it is a credible part of their evolving practice, we can access that and allow that.

And we sometimes get some really interesting transfers between degrees where students suddenly realise that actually there is another subject they would rather be more interested in pursuing and we more easily allow that because of our curriculum structure than some other contexts.

So I think it is a very exciting community to be in and it is one that is very closely linked to creative industries in the region and across the country so students get great opportunities for work placements. And a number of courses work with what we call live projects. We have something call the ideas factory why students get briefs in from the industry, which are commercial briefs, and those commercial briefs are supervised by the head of the factory and by an academic tutor. But that is working in real time on a real commercial brief and that work

goes onto students' portfolios and so when they leave they can say I actually I have done something to time, I have done something commercially already it's not something they have to. An employee doesn't have to take a leap of faith that they'll understand a deadline, our students have worked to deadlines already.

[YY] As you provided many resources to the students, do they have to pay more tuition fees than the students in other universities?

[Interviewee] We charge £9000 which I think is, it is the maximum. I think the other universities charge a very similar amount, I don't know but I believe most would do that.

[YY] I can feel that you provide many resources here to the students.

[Interviewee] Well it's impossible to comment on that but certainly we feel very pleased with the NSS results which show that our students are happy with that. That's all we can do, our students seem to be happy. That's our job. Our job as staff and as managers is to get the equipment and get the spaces and get the buildings to as good a contemporary standard as we can. So students can be as creative as they can. And of course we have no barrier to that compared to other institutions because every building is art, design and media so it's easy, possibly.

[YY] Yes, and I was confused about if are you central-funded by the government or not?

[Interviewee] Yes, in the same way that Nottingham Trent is.

[YY] Do you find that you are lack money sometimes?

[Interviewee] Well I think every institution would like more. Partly it's about establishing reserves and having a borrowing policy that allows you to keep your

state and your equipment up to date. And that's what our governing council are very keen for us to do we want to be offering, as far as we can, good facilities, good equipment, good teaching spaces and of course inevitably, the most important thing is staff who have contemporary relevance and practise and who are supported to be working with the students.

[YY] So where will most of the funding come from?

[Interviewee] We get the same opportunity for funding as any other university in England. For us, we are largely an undergraduate community, not post graduate, so whilst we have MA students and we have “resectical [not sure what this word is]” students. But predominant, the largest part of our community is undergraduate so they come from tuition fees and grants associated with undergraduate study.

[YY] Do you know how many independent specialist art and design schools still exist in the UK now?

[Interviewee] I could probably tell you if I counted them on my fingers. There is the the university of arts London, which is a very large university as you will know. There is the university of creative arts. There is Falmouth university.

[YY] Falmouth. Is it merged?

[Interviewee] No Falmouth is an independent university. There's arts university Bournemouth. There is Norwich university of the arts. There is Leeds college of art, there is Hereford college of art.

[YY] Hereford?

[Interviewee] Which is largely a further education college, and there is Cleveland which is largely a further education college. Then there are some other universities which do a range of subjects which include some art and design but are principally around dance or performance. So there is about 8 specialists, but please don't quote me because I may have forgotten some, so please don't quote me because I might have missed something out but it's about 8. To give you a, but you can research that.

[YY] Is Glasgow independent?

[Interviewee] Glasgow is not in England, the Glasgow school of art is an independent one yes, but it's in Scotland. But yes you're right, if you're including all of the UK then yes, you're right (9).

[YY] So what do you think of these independent schools?

[Interviewee] Oh I think we think of them as much more our peers, much more our, they are very similar. And as you know UCAS provides every university with data as to who else is applying to.. in other words, what universities students are applying to who also apply to you. Do, do you understand that?

[YY] Sorry could you repeat that?

[Interviewee] Yes of course, you know UCAS, when undergraduates in England apply for study to university, they apply through UCAS, and UCAS sends every university data. The data says "students who applied to you also applied too..." and it gives you, I think it is 5 other universities. And interestingly we always have the same 5 universities in our competitor list. So that's where students who come to us think about going. And of those 5 there are 3 specialist universities and 2 general universities.

[YY] So why do you think the students want to choose here and not other places?

[Interviewee] I think, the reason I'd like them to choose, because I think it's probably all I can answer, I'd like them to come to us because we are clearly specialist, clearly focused on doing, on working in the discipline we offer when you graduate. We do not do an option in photography, a bit of archaeology and a bit of this. We are very focused. You come to us and you do photography. If you want to do photography in the context of other disciplines, we can sort that out. But actually we want you to become the best profession photographer you can, the best fine artist you can be. Because we want you to think that is what you'll spend your life doing. So it's about a serious choice about future. It's not a "I'll have a go at this subject and I wonder if I like it" sort of place. And we put people of if we can who aren't sure if they want to do disciplines. We want them to feel committed. "I will be a textile artist; I will work in fashion" you know "I want to make films". So I suppose we are offering them a proposition that says we will help you enter the industry that we support. That is why we have got things like skill set accreditation for our media courses, do you understand that?

[YY] So the students that choose to go here, they have a clear target about what they want to be?

[Interviewee] I think we hope they do. As I said our attention is 95%, that is very high. I think that is because it's a serious, we try and be serious about it. I think students must have fun, but actually within the sense of being fun as a young person you need to be serious because you don't want to spend three years and then not know what you're doing.

[YY] So let me ask you in this way, what makes here so different from the other art schools?

[Interviewee] [pauses] That is quite a difficult question because I don't want to imply that the other art schools aren't good. Because they probably are, they are just different. What makes us different and why I am very proud of what we do is because we are very linked to industry we do pride ourselves on having a good and up to date estate. We have strong staff – student ratios. We have students with their own work space and we give them a sense of professional purpose about their study. Others would probably say the same and I hope they do. But that is what we say we do and I believe some of the NSS data examples supports that. So that's what we're trying to achieve. We can always be better of course, we want to be. But we're probably not too bad either.

[YY] Do you think if other independent institutions are struggling or if they are like you here?

[Interviewee] That is a terribly difficult question. I have no reason to think any of them are struggling at all. Any university struggles if students don't want to go to it. So if students don't want to go anywhere, any institution then there will be difficulties for that institution. As far as I understand, all specialist universities as a number of the non-specialist universities are full this year. And so I don't believe they are struggling.

I think one of the things you're asking about which I think is quite an interesting assumption is that you might struggle more if you're a specialist university. I think that is entirely erroneous. I absolutely think there is no logic to that assumption whatsoever. The sustainability of any university whatsoever depends upon stewardship of resources and creating a university which students wish to study at. That doesn't matter if you're specialist or generalist. And I think if you look, if I may say so, if you look over the press over the past 5 years, universities with difficulties have not been specialist they have been generalist. And they are often universities that grew very large. And I think that specialist universities with a clear mission and no great aspiration to rise to huge numbers if they don't already

have them, are absolutely as sustainable as any other university anywhere else in the world. And if you look around the world small specialist universities are part of the fabric of a number of European countries. And Frisian countries and Canada and America and those countries just feel very relaxed about specialist universities while we're very new to them. There is still a slight sense that perhaps they don't feel right. I think that's very foolish.

Well I mean you have a research dilemma I have to say. If I could, well I am not your supervisor, you're "I can't understand this word" me. I would look at data which is publicly available. And the data I would look at, if you look at what the word struggling might mean. Struggling might mean "haven't got very good reserves" so you might look at their books and you'd see well what are the reserves of different universities and you'd compare three or four specialists with three or four generalists. I think you'd be unable to make the point about struggling if you did that.

The other thing about struggling might be applications, are they not getting students to apply. And again I think if you looked at data, which is difficult to get, because obviously it is slightly confidential to universities, but if you look at historic data about applications from HESA which I think you can get access too I think again you will find that specialist universities are no more or less vulnerable to the changing context for study than the generalist universities. So I strongly dispute, for you, not just with you but for you the notion that specialist is a more contestable or challenging environment than generalist. I hazard a number of vice chancellors of generalist universities would swap my reserves as a ratio of expenditure and would swap my borrowing rate or certainly swap my student applications. So I don't think it is, it doesn't mean that specialist universities can't be problematic but there is no necessary relationship between specialism and problem.

And I think there is also an assumption around size that is very interesting. There is clearly a diminution of students which you need to create an academic community. I don't think it is easy to say what that is, because some institutions remain hugely wonderful and relatively small, much smaller than my own university. But I think as long as you are able to sustain in your own context the numbers you have got. That is all you need to do. So I wouldn't worry about small universities or specialist universities if they're popular. I would worry about big universities that don't know what they are. That's much more of a challenge I think in a market place that is becoming more fragmented and where students are asking quite rightly "Why should I study with you, what is it I will get from studying with you?" which is different to going X or Y.

[YY] You know it is very good to talk with you, you just gave me another total different idea.

[Interviewee] Good, well I hope that it is helpful.

[YY] So can you think of any disadvantages of your university?

[Interviewee] Well I suppose if half way through you decide you want to study English, we can't transfer anything like as easily as any university with English. Hmm let me just think.

[long pause to think] I think very big student bodies can have possibly larger infrastructures in which students can work. But on the other hand, smaller universities might know your name, which might be nicer. It depends upon what experience you want. I am reluctant to say there is a better or worse experience, there are different ones. I think what I want from students who come here, to a specialist university is to know what they're doing and why they're coming here, and I would rather they didn't come here if they weren't understanding what we offer, which is small, quiet intensive. I think it is very difficult to hide in my

university if you understand, you aren't sort of able to sit at the back of a very large class and sort of coast, because they aren't big, large classes. So I suppose you have to know what you are up, you have to want to be in that environment and you have to want to work. I suppose you also want to be in a university that is entirely about creativity. you might prefer to be in a university that's to do with more with the humanities or the sciences. There is no reason why that wouldn't appeal. And obviously therefore you shouldn't come.

I am a great, I am mindful of your background Yanyan, so I am reluctant to quote Mao at you but did a thousand flowers bloom is my view. I don't mind where students go as long as they get a good experience when they get there and they get the information to choose why they go. I would be disappointed if any university was intrinsically better or worse. Go and check the experience out and see what it is for you. So for example if you are absolutely adamant that you want to spend all of your time doing computer generated animation, we're probably not the best place to do that because there are universities that do that very well. If you want to do a different type of animation, a mixture of computer animation and drawing then look at us. If your obsession with fine art is large three dimensional sculpture, we can do it but we don't do it as much as others, but we do it more than a lot. Just choose what is right for the student.

I don't think one should end up falling into the trap of the league table and in that trap there is an assumption that.. Big is not best, what's best is what is right for an individual and small communities might not work out for some but could be better for others. Just find out what it'll feel like. My only way I would compare, because I am trying not to give examples, I don't think it'd appropriate, I think every student should go to an open day and spend as much time as they can at the universities they want to study at, including spending some time talking to the students who are there. And that way they will find what fits them. And we are as happy with a student who doesn't want to come here and knows why they don't as one who does. Because if they don't want to come here then they'll drop out

and they have wasted their chance, so that is terrible. So you know let's try to get them to see what we offer. And if they want to go somewhere with a different kind of experience then we hope they made the right choice. But we also know we have a lot of people who want to come here so we are happy we can explain what we do well.

[YY] You know it was a good that Amanda showed me around. she probably knew everybody.

[Interviewee] Yes, she has only been here 4 months as well, she is nice.

[YY] Yeah so it is kind of a friendly style.

[Interviewee] It is. That I think is something that we would claim. I use the word community a great deal when I am talking to people about this university. We are a small enough community to be understanding of each others needs rather like a family and families can have terrible rows and falling outs of course but ultimately, families are important and they understand each other and they are closely linked to each other in ways that are not superficial. We do try and create that atmosphere that we'll support you through. And we know you, so you can't hide, to use that phrase. If you're not in class somebody will say "where is Yanyan at? Where is John?" you know, and that is important to us. And that is one of the luxuries we have of our context.

[YY] Yes, it is a very good feeling.

[Interviewee] Thank you, it is nice of you to say so.

[YY] And you know the most famous art schools in China, they are all independent. But the first design school in china was now merged into Tsinghua universities which was my master's university.

[Interviewee] Yes, I have been to China, I haven't been to many Art schools but I know that the, China is growing fantastic university sector. And what I am pleased about is that it is growing art schools type institutions as well. It is very important, because in England there was a time when they were being closed or merged. And I think that's a shame because I still think there is a place for the singular art school in the ecology of higher education. Which doesn't mean it's automatically better or automatically worse. I'd say it's better but I don't think what you should do is have only one model. I think that'd be very foolish and unhelpful. Because if you look at the alumni that have come out of the English art schools, they are a very distinguished list of people who working internationally. And who make our country internationally known. We would be the poorer without those graduates.

[YY] Do you find that the independent art schools in the UK are squeezed, you know, because they aren't in a big group?

[Interviewee] Well I suppose there is a danger that that may happen but I don't see any evidence that it is. Any university. Any university experience in art, design and media should rightfully be judged by the quality of the graduate work. It seems to me that the quality of the graduate work at specialist universities is as good as or better than that in universities with mixed facilities. Not always the best but certainly as good as and often the best. So why would they be squeezed? If they are poor, then they should be squeezed. If they're doing a bad job then you know you... There is no logic you know to being a specialist university if you are not good, because you have decided you are specialist. You are concentrating on the subject you can't just have a little meander into another subject, you are saying what your strengths are so you ought to be good. But I don't think there is any necessary squeeze on it. I mean there is squeeze on any university that is not doing well in the marketplace. But there is no reason to suppose that will be a small institution be it generalist or specialist, or a specialist university per say. I guess it would be more catastrophic if a specialist university were not to do well

because it could not transfer students from science into the arts to rescue it, or humanities students. But that has been the same for the last 50 years.

[YY] So what's your future strategy direction?

[Interviewee] Well we shall remain relatively small and absolutely specialist. We will want to recruit students. We will always use portfolio interview we will not take them on grades. We will pick them on grades because while we find you can get a very clever student we don't choose the A levels as a proxy for creativity, and the only way you can find a creative student in our view is a portfolio interview. And we shall always do portfolio interviews.

We will, we would wish to expand into other areas of practical making subjects at the time that the opportunity arises in the governments policies. So I can imagine the university being interested in practical aspects of performance such as scene and design, scene-orography. Those making subjects would compliment our existing subjects.

But at no stage does this university at present plan to exceed 4000 students, we believe that is the right size for a vibrant, creative community of specialism. So we will not go above that, irrespective of what subjects we move into.

I suppose we will to continue strong links to regional and national industries. We will want to give students real experience of real briefs, not just simulation but real experience. And we want to make sure that we gain industry accreditation for our courses as appropriate as that students have a slight advantage in terms of employability because we think that employability outside of specialist university is important because students need to leave the university with a genuine opportunity to engage in their practice. So that would be us.

[YY] So is there another university in the city?

[Interviewee] Not in the city but just outside of Norwich, is the university of East Anglia, a very successful university with a strong history and tradition in the humanities and the sciences.

[YY] So do you have any collaborations?

[Interviewee] We do the art work but interestingly because they don't really share our disciplines our collaborative work tends to be with universities that have departments of art and design and media. or with specialist universities either in the UK or in Europe or abroad. We see, without wishing to be rude to any of our colleagues that we have better collaborations with our own disciplines. Or where other disciplines want to engage with art and design for specific purposes. So we have some exchanges and research work with medical schools, which I think we find mutually beneficial but we prefer collaboration around specific projects where our specialism will contribute towards new knowledge or give our students opportunities they wouldn't otherwise get.

[YY] You know when an art school is within a university it is easier for them to find collaboration between subjects.

[Interviewee] It may be. That is a possibility.

[YY] So how can you find this kind of collaboration?

[Interviewee] Well we have an academic community who are engaging in research in their subjects and they are aware of the work of others so if we look at the people we are entering for the research in the excellence framework, you know about the REF? So we look at people who are entering for the REF a number are collaborative projects in the fields of medicine. In the field of curation. In the field or arts and poetry. In the theoretical surrealism and curatorial surrealism. So most

of the REF work is actually collaborative and cross section so given the staff are engaged in that then they bring those awarenesses into play with the student body. And sometimes the students will make collaborative work with the students at UEA or elsewhere.

I mean I think that one of the things that is becoming more interesting to me is the extent to which you can collaborate across the world now. Because you know all the technologies you have here allow all of us to talk, I mean the other day I was talking to a friend in Australia. And you can see each other. And you can not just talk, which is rather banal of course, but you can actually engage and research and share ideas and share projects. And my generation is just learning that, but the generation in my university are native to that. They incorporate it into part of their world. And our games courses for example are doing work with students in Korea and I want to say China, I don't know about that, but they are certainly working with Sony on a number of international partnerships. So it is quite easy funnily enough, probably would have been more difficult a few years ago when the technology was less enabling. So I think local collaboration is only good if its a good collaboration but when we get them and do them they're great. But Local collaboration could actually be with another country or another specialist university. But that's the nature of the world we operate in.

[YY] Yes, yes, I was asked some questions about Chinese students, and if they wanted to be studying here.

[Interviewee] Well I suppose we are always interested in finding institutional links that fit who we are and what we do. And compliment or mirror other institutions. There is something incredibly nice for specialist communities when they mean another one, because of the similarities in endeavor. And then obviously, interestingly the difference of cultural tradition and heritage. It really helps students to see, for example we have some links with art institutes in Japan. When students go there what they see is students of the same age, same generation

and same technological abilities largely but a different tradition. That approaches both pedagogic and cultural. So the approach to a common brief which we sometimes try and set them is fascinatingly different. And I think part of our responsibility is the understanding of the global context in which students work and I think we do that to through our links to other countries.

[YY] Do you have any links with Chinese art schools?

[Interviewee] Not specifically with Chinese art schools but I think we'd be very interested in finding ones that were sympathetic and similar to us.

[56:50- 60:28 taking about making collaboration between NUA and CAA]

[YY] So this question is about leadership and in your opinion how a leader affects this art school.

[Interviewee] Well I think if you ask my staff they'll give a very different answer to me of course and so I hope you're triangulating this answer. But I think that what I should do for the university is to set the tone and agree with the community a direction of travel and in setting the tone I think we all need to be clear what we're trying to achieve and why.

And we are trying to be the best arts university in Europe. Now we're not even sure when we were, because it's hard to compare across countries. But we know that we want to be able to say across all the major indices, like student satisfaction, like application, like retention, like employability, like graduates who are entering some very serious places to work and practice. That we can give really good examples, not just for one year but for five years. And so we can say "look this is us, we do this regularly, it's not just a bit of chemistry one year but every year". So I think that's one thing we all agree that we want to be the best.

We all understand we're going to stay specialist. And that's important for people to know why. And that part of being specialist is understanding that some years you're going to give lots of support to a course that needs a complete refurb. And it's not a competition. I mean if one area gets some equipment that is just their turn. And another year it's going to be somebody else's turn. So there is a sense of community and ecclesiality that understands that we're all working together. We are not in competition with anybody but other people who do our subjects. But within the community we are all working towards the same things and we all love and support each other. As best we can.

And in exchange for that we try and offer staff a working environment which can maintain fun and enjoyment as part of it. And where we give them good facilities to work with students. And we select the best students we can. And that's.. that's what I do, I try and make sure people understand these things (in terms of we want to be the best, we want to stay specialist, how the institution support every subject, how the institution tries to give staff and students a enjoyable working enviroment)and why we'll only select the best and why we won't change our aspiration to be good and why you can't have a quiet year. In agriculture there is the concept of a fallow period. Have you come across that notion? That in agriculture they used to say that every field should have a fallow year where you grew nothing on it to allow the soil to enrich itself. I think that is probably really good advice about agriculture by the way.

But I don't think in this institution you can have a fallow year because things are always changing around you in a very dynamic context. So there will always be technology changes, there will always be discipline evolutions, there will always be subjects emerging. For example we are looking right now at the whole field of content creation, which is a terminology that is now quite modern. Which a few years ago was not part of this course. So it's helping staff to understand that in my heart I'd like to give them a year when they can sort of relax a bit but my head tells me they're never going to get it. And why that's not a bad thing because you

know, our subject drives us through change and so we owe it to our students to ensure that when they leave they have the skills for the next bit. You know it's no good to be stopping and then being unskilled and inflexible when you leave us. You have actually got to be capable of flexibility and taking that next bit of software on and saying "oh yeah I can work this out", because we're not there for them any more.

[YY] Do you agree that every art institution has different kind of characteristics? Or in another word personality?

[Interviewee] I think so. Almost undoubtedly, I think almost at a rather trivial level, if you're a campus university you are different because you are creating a whole community around your campus. But if you are a city university you are integrated into the city. So that's a part of your personality, a part of your DNA. If you have some sets of disciplines they create certain behaviours and the more disciplines, you have or the more facilities you have the more that will create a multi faculties personality for the university. It acknowledges that breath. OF course similarly with a specialist university the more you have a character which is around your specialism. And yes every organisation has to have it's own feel that is unique. Although sometimes of course I think you should wryly to yourself that there are areas of similarity that should not be neglected either. Otherwise things like the collaborative conversation we had would not be possible. There are similarities which you should remember at the same time as telling your students about your experience.

[YY] So do you think the individual staff's personality affects the formation of the school's personality?

[Interviewee] Yes, I think that the personality of a university or school is shaped by everybody that is in it. The receptionist who welcomes you to the caretaker who has to tidy up at the end of the day, through the students and their approach

to working, their professional approach to working, one hopes. Through the support staff who understand them and push them and don't just let them coast (轻松过日子). To the academic staff who bring in research and expertise and who join connections for them to help them make the next set of connections for themselves. So that personality is all those people interacting. So if you walk into a university and nobody says hello, that is an interesting place and I don't like it. Because you start with the most basic of thing with being open and friendly to people. And that sets a tone, and I would expect my staff to be welcoming and friendly if they can be, as I would expect to be welcoming because I think that creates a certain sort of trust towards people working together openly. It doesn't always work but it's an aspiration we have.

[YY] If you were asked to give me several words to describe the personality here, so what would you use to describe?

[Interviewee] Creative, community, focused, small, caring and industrially relevant. Employability focused. Those are absolutely key things of Norwich University of the Arts.

[YY] Yes. I can see a very vivid personality here

[Interviewee] I think the people are yes it's a very vivid community. I reflect them as well as them reflecting me though don't forget. It's never one thing, it is a community and it has to be the whole thing working.

[YY] I feel really happy staying you know.

[Interviewee] Good! Well you know I am delighted that you came and I'm glad you could see what we are. I wanted you to see it because I think you can't understand what we are until you see experience the students are getting and what we're doing with the buildings and how they all work together.

[YY] That's great.

[Interviewee] Good, well I am glad you saw that. It's important for you to understand the specialist context. Which it is a physical context of specialism. And also we are lucky in that we are the heart of what the city calls the creative quarter. So we have the cinema, we have the play house, we have the concert halls. All part of our campus buildings.

[YY] Is Norwich a small city? Compares to, let's say, Nottingham.

[Interviewee] Relatively speaking yes. Yes it is. It is smaller than Nottingham.

[YY] But I feel very comfortable just staying at a small place after I come to the UK, because you know in China I always stay in very big cities. I would say now I have found that I don't like very big cities.

[Interviewee] Well no, I think no, well see that's the sort of thing which in a sense is a comparison. But I don't think that comparison is actually about the quality of the university. It's about the universities experience because of it's context. And I think, you know, lets assume Simon was still at Nottingham, He would have said to me, and I would have said to him quite happily. Nottingham is a big city experience and that's part of the excitement about being at NTU. And ours is a small city experience and that is part of the uniqueness of being with us. That's not a problem at all. You know, some students desperately want to go to London, and some students find London not conducive to their own style and personality and study. But that's fine, that doesn't imply, you know, that one is better or worse it's just difference.

[YY] Yes. Difference. I think that's a better word.

[Interviewee] Yes. I think difference is a good word. I mean rather than comparisons, differences. And certainly just to tell you a story my own daughter didn't want to go to London and study, she said it was too big. So my own daughter came and studied at UEA and did medicine so she was very happy there. But that's about scale you see So that was her comparison, her comparison was not to do with the quality of the medical school but the experience of being in the place you were going to study and that's quite important I think because if you're not happy in your environment then it is irrelevant how good the course is. You remain unhappy, and so the course becomes secondary to your unhappiness. So.

[YY] Right. I still have to say I am so glad to be here today.

[Interviewee] Well I am glad you could come; it has been very nice.

[YY] So what do you think of independent specialist art schools' social status?

[Interviewee] I think people in specialist art schools think of them as being special and wonderful. And people who are not in them think of them as less special and less wonderful. I think that's inevitable. I think more intelligent observers would do what we have been doing in our conversation and reflect on; it's not so much about status as looking at outputs. And can any institution of any sort, say over an extended period of time, that it's students are happy, they're employed. They're making a difference in the industry. They would recommend you to others, and they are happy actually. And if they're happy then that's the way to look at it. You can be happy in any context if it's the right context for you.

But status is a very loaded question isn't it? It implies that there is a higher or lower status. I just think there are differences. I personally do believe that specialist universities are better places to study our subjects. But you couldn't be doing my job if I didn't. So I don't think there is any validity to that observation, at one level, because I am obviously committed to making this sort of institution as good as it can be. And someone else in another context legitimately says "oh no

this is much better because you can do other things here". Well yes that's their perspective and they have every entitlement to it.

But it's not about status, I think that is a very foolish way of looking at it. It's a very British thing, lets rank it. Well lets not, lets just look at the out puts, and agree that if the outputs are good it doesn't matter what the institutions. I mean I go back to my early thing about the data. I would say, although I'm not going to name them, that there are three really good places at least. Where an integrated art school is in a general university and they do great work. I am really, you know, sort of happy to say that. But I'd equally say that there are some specialist universities doing just as good work. And there are some general universities with art and design that is nothing like as good as we offer. But that's a lot about resource, a lot about commitment, a lot about culture, all those things we said yes.

[YY] So in general, what is your attitude towards the merges.

[Interviewee] Well I mean in a sense it is sort of a historical moment. It's a bit like saying that one will turn a year older every year. The inevitability of it means it's not terribly interesting to challenge it. You will get older. The merges happened. I think those institutions that have remained separate, have in the main flourished. Those institutions where there have been merges, I think you could make the case, some departments have diminished in size and possibly reputation. Others have done better or remained as good as they were. So I think on balance I would say for the subjects, independence easier to offer and create a very high class learning experience. But it's not excluded in mixed universities, I just think it can be more difficult.

[YY] So personally are you optimistic towards the mergers?

[Interviewee] No I think where merges have demonstrated to have worked you can make the case that it's not necessarily a bad thing. But equally I know cases where merges haven't worked or led to reductions in provision, led to less significant work and led to the marginalisation of the subjects. And because that is a possible happening I would say on balance, don't merge.

Of course they merge sometimes because they weren't economically viable or because they weren't able to sustain themselves from strong political pressures. Those things happened. But I think if you have a completely free context, keep specialism, keep independence and celebrate diversity in the sector. I like universities that doing my subjects being specialist, being general doesn't matter. What I really think is important is to do a good job and what I really dislike about the sector is where people offer our subjects without the right resourcing and without the right commitment and support, so they aren't giving students really the opportunity to achieve as much as they can do. That annoys me.

[YY] which one do you like best, the independent art schools, polytechnics or the universities?

[Interviewee] Well there aren't really polytechnics any more in England. But I think probably like better is a sort of difficult question in research terms because it is very subjective isn't it? On the basis on my experience I have seen strengths in multi facilities universities which are exceptionally good. And I have seen strengths in specialism. My personal preference, which is what you're asking me is for independence and specialism.

[YY] Good. Imagine that is there wasn't merges in the 1970s what would our education look like?

[Interviewee] That's extremely difficult because of course there were merges, all those things have happened. I suppose if you look at the examples of universities

that are still surviving and specialist then the majority of them are able to generate some quite good statistical data. That shows that they are popular, they are robust, their graduates make a difference.

Now there is always the questions as to how many... lets choose English say, how many English graduates does the United Kingdom need? That's a very good question isn't it. I don't think I would hazard an answer, so I suppose it's possible that all the schools that remained independent, would they all of been able to be as employability focused? Could they all have been as well equipped? I don't know. But I think those that remained are able to demonstrate high resourcing, good student feedback, good student outcomes, good employability. SO I am just very grateful that the country has maintained a balance of provision. And that UK universities are a mixture, rather than just one dominant model. And I think that we should celebrate that.

[YY] Yes. What do you think the future in the art schools would be like?

[Interviewee] It depends where they are I think within specialist universities the prospect is extremely strong. I think that we're seeing a downscaling of the universities aspiration and that a number of universities will probably progressively plan to be more focused and smaller over the next period and the period of expansion is over. That could have an impact on art and design within those universities if the decision is taken for whatever reason that it is not part of their future portfolio. It could mean that they are better supported and more valued and become stronger.

That's judgments that will be made by my vice chancellors, but I would remind you that art and design is not a cheap and easy subject to offer. And so you need to be committed to it and understand why you're doing it because you never do art and design if you want to have the most economically efficient model of university education. Because it is classroom based, you don't have large classes,

you do need lots of equipment, you do need lots of workshops and you need the supporting infrastructure for a creative community. Which is quite heavy on, physical space. So we shall maintain that here. Others will have to make their own decisions about it.

[YY] Yes, so you don't think the independent institutions in the UK will be diminished?

[Interviewee] No I don't, no, I absolutely don't. I think you could have argued that ten years ago, but I think it'd be absolutely the wrong argument now. The argument to make if I was being provocative is that the large universities will suffer while the small and specialist won't. Because they are already geared for a new climate which is much more competitive, much more market focused, much more about subject specialism, much more about employability and you have to be much more serious about your subject. That's what we are. It's going to be easier for us, and as I said if you look at that UCAS data which is publicly available. You'll see applications for specialist universities remain very buoyant, no matter what you've been told, they're very strong. And I wouldn't swap this institution for many others at the moment. In survival issues, this is a no brainer.

[YY] Do you know of any other independent specialist ones that wanted to merge with other, larger institutions?

[Interviewee] I think that, well I suppose others may not share my view and therefore they could want to merge. I think it would be an unusual choice at the moment. Bordering on the bizarre.

[YY] Sorry?

[Interviewee] Bizarre. Foolish really. I was trying to be polite. I think it would be absolute madness really. So no, I don't think they'll merge.

[YY] Good. So you gave me a totally different view today. Thank you!

[Interviewee] Well you might expect that I suppose.

-END-